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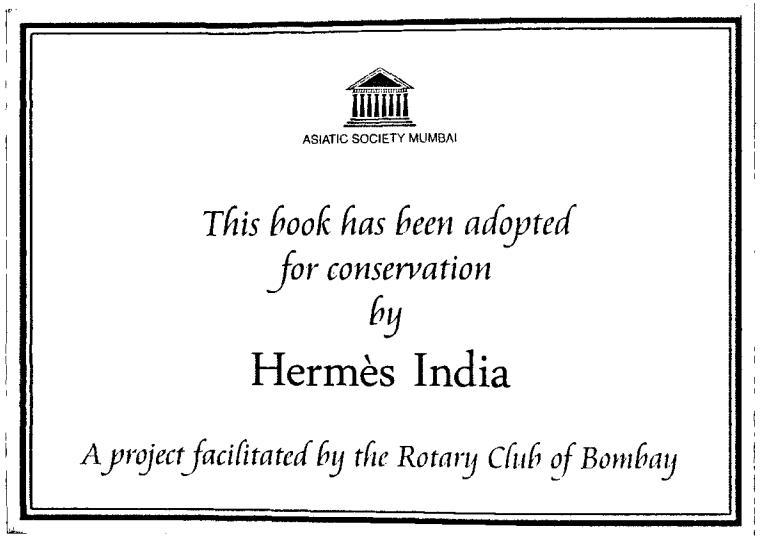

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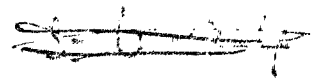
FLAXMAN'S CLASSICAL OUTLINES.



FLAXMAN'S CLASSICAL OUTLINES.

NOTES ON THEIR LEADING CHARACTERISTICS,
WITH A BRIEF MEMOIR OF THE ARTIST.

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BY

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FLAXMAN'S CLASSICAL OUTLINES.

BRIEF MEMOIR OF FLAXMAN.

JOHN FLAXMAN was born in the city of York on the 6th July, 1755. His father was a moulder of figures, and when he failed to find enough work in London, was in the habit of travelling about the country in search of employment. It was during one of these professional wanderings that his second son, destined in after years to become so famous a man, was born in York, where, however, he remained only six months. His father then returned to London, and, in addition to the work he received from sculptors, opened a small shop in New Street, Covent Garden, for the sale of plaster figures.

During his early childhood Flaxman was very delicate in health, and being unable to join in the outdoor exercise and sports usual to children, was thrown upon himself for employment and amusement during the greater part of the day. This circumstance, added to a natural love of knowledge, helped to form the habit he acquired of close study and application. It has been said that as early as the age of six years he took great delight in anything relating to sculpture, and would eagerly beg for the loan of seals that he might make impressions from them in wax. He would also take every opportunity of copying illustrations and figures from any classical books he got hold of, and after a short time began to design original ones for himself. It was his custom to sit behind the counter in his father's shop upon a small chair with a larger one in front of him covered with books and paper, first reading, and then making sketches of the subjects which most took his fancy in black chalk. He also made many models in plaster of Paris, clay, and wax.

About this time he gained the friendship of a very good man, the Rev. Mr. Mathew, who, coming to his father's shop on business, was struck with the child's look of intelligence and the patient industry and zeal he displayed in his work. This gentleman invited him to his house and introduced him to his wife, a very gifted and intellectual woman, moving in literary society. Here he passed many happy evenings, gaining much information, both in the study of the dead languages and in general literature. It was the custom on these occasions to have readings from Homer and Virgil, and while Mrs. Mathew read and commented upon the verses, Flaxman, seated near with his ready pencil, endeavoured to illustrate the ideas which were thus put before his fancy. Some of these early sketches showed so much talent that a gentleman who saw them, Mr. Crutchely, of Sunning Hill Park, commissioned him to compose a set of chalk drawings illustrating the following subjects:

1. 'The Blind Œdipus conducted by his Daughter Antigone to the Temple of the Furies.'
2. 'Diomedes and Ulysses seizing Dolon as a spy.'
3. 'The Lamentation of the Trojans over the Body of Hector.'
4. 'Alexander taking the Cup from Philip the Physician.'
5. 'Alcestis taking leave of her Children to preserve the life of their Father.'
6. 'Hercules releasing Alcestis from the Infernal Regions and restoring her to her Husband.'

Flaxman became a student at the Royal Academy in his fifteenth year, and in the same year gained the silver medal. In 1770 he exhibited a figure of Neptune in wax, and (with the exception of the years 1774 and '76) from that time to 1787, at which period he began his sojourn in Rome, his name appeared annually in the catalogue of the Royal Academy Exhibition. The painter Romney, then himself quite a young man, was one of the first to notice the growing genius of Flaxman, and his friendship and sympathy were ever remembered by Flaxman with great pleasure and gratitude.

Flaxman's father was unable to earn enough at this time to support his son's various expenses during his student days; he therefore determined to seek some employment that would ensure him a living without obliging him to give up his study, and was fortunate enough to gain what he wished by an engagement with Mr. Wedgewood to design for his pottery. The subjects of these designs were

chosen principally from ancient verse and history, and Flaxman soon gained for the Wedgewood pottery a fame and excellence which English porcelain had never before possessed.

During this period, from his twentieth to twenty-seventh year, Flaxman lived a quiet simple life in his father's house in the Strand, working by day for Wedgewood and in his leisure hours making designs from the poets, from the Bible, 'Pilgrim's Progress,' etc., and occasionally working at the bust of a friend, and studying to improve himself in every way. In 1782 he married Miss Ann Denman, a lady who seems to have been most fitted to be the wife of such a man, as, besides being amiable and affectionate, she was very well educated and accomplished, skilled in languages, and possessing a taste for literature and art.

It was soon after their marriage that the incident occurred which determined Flaxman to make a strong effort to achieve what he had long felt would be of the greatest benefit to his art study—a sojourn in Italy. Sir Joshua Reynolds, who was then President of the Academy, met him one day with the observation: 'So Flaxman, I am told you are married; if so, I tell you you are ruined for an artist.' Flaxman repeated these words to his wife on his return home, and they mutually agreed that they would refute this charge by proving to the contrary, and from that day they began to use every means in their power towards the attainment of this object, without mentioning their plan to any one. In spite, however, of all their economy and foresight, it was five years before they were able to start on their pilgrimage to the city of Rome in the spring of 1787. During this interval, while occupying his humble house and studio in Wardour Street, he exhibited only seven works, and these were not considered his best.

In 1787 he disposed of all his works, took an affectionate farewell of his friends, and set out for Italy, where he remained for the next seven years. It was during his stay here that he executed his illustrations of Homer, Æschylus, and Dante. Of the 'Iliad' there are in all 39 illustrations, 27 of which contain female figures. Those of the 'Odyssey' number 34. These were designed for Mrs. Hare Nayler for the small sum of about 15s. apiece. But they gained for him a great reputation. He afterwards composed a series of illustrations from the 'Tragedies of Æschylus' for the Dowager Countess Spencer, for which he was paid one guinea a-piece. These were all engraved in outline by Thomas Piroli, and published in Rome in 1793, and subsequently in London. His illustrations of Dante were designed for Mr. Thomas Hope, an early friend. They, though extremely original and beautiful, have been less popular than the Homeric designs.

Flaxman returned to England in November, 1794, and was heartily welcomed back by his many friends. His repute had spread over Europe by this time, and a commission to design the monument to Lord Mansfield in Westminster Abbey had been placed in his hands before leaving Rome. He now settled in Fitzroy Square, where he remained until his death.

In 1797 he was elected Associate of the Academy, and three years later was made a Royal Academician, on which occasion he exhibited his diploma work: 'Apollo and Marpessa,' a sketch for the monument to General Dundas, the bas-relief of 'Come thou Blessed,' to the memory of Miss Cromwell, in Chichester Cathedral, and the 'Afflicted Mother comforted by an Angel,' erected at Lewisham.

In 1810 Flaxman accepted the chair of Professorship of Sculpture, instituted this year expressly for him. In the fulfilment of the duties of this office he devoted much time and thought, most of his evenings being dedicated to writing the Lectures which he delivered every season, with a very few exceptions, until the last year of his life.

His published Lectures were ten in number: 1. English Sculpture. 2. Egyptian Sculpture. 3. Grecian Sculpture. 4. Science. 5. Beauty. 6. Composition. 7. Style. 8. Drapery. 9. Ancient Art. 10. Modern Art.

Flaxman died on December 7, 1826, in his 72nd year, and was buried in the churchyard of St. Giles-in-the-Fields on the 15th, his body being followed to the grave by the President and Council of the Royal Academy.

FLAXMAN'S CLASSICAL OUTLINES.

THE charm found in the designs and the works of Flaxman proceeds, no doubt, from the peculiar character of the man and artist who created them. It was a peculiar character, simple, blameless, and unselfish. Religious in the best sense, caring for others more than for himself, and an earnest believer in a system in which the relations of the world of spirits to the world of nature are so studied as to form the basis of a clear understanding and estimate of this world's responsibilities and opportunities, Flaxman seems from his earliest days to have been fitted to receive and develop the poetic visions of a calm spiritual nature. His

was no feverish genius, nor is there the least trace of any abnormal tendencies in the direction of excess of active expression by exaggeration, or any striving after originality.

His earliest inspirations, so far as they relate to the outlines, are said to have been stimulated by studying the ancient sarcophagi during his residence in Rome. These studies took the form of outline compositions rather than bas-reliefs, at the request of certain patrons for whom he was compelled to work, so as to provide for his support while in Italy. It is said his diffidence in undertaking the task of the Homeric designs was so great as to lead him to copy the subjects from the drawings on Greek vases rather than risk producing inferior compositions. Naturally this lame method came to an end, for the artist was full of power and invention, and the means of expressing his conceptions soon came to his aid, with the result that now lies before us. It has also been said that 'With an imagination such as his, it is easier for him to create than to copy.' Nevertheless, we may trace the origin of his inspiration in several of the outlines, which could be transferred simply and find a fitting place on vases of ancient form and colour.

The chief points the student should notice are certain peculiarities due, as before stated, to the character of the man, and others which are due to the sculptor's training and his view of design in treating his subject as though it might be carried out as a bas-relief. Therefore nothing picturesque is ever attempted, and all the representations of natural scenes are expressed in a very conventional and almost symbolic way. This abstraction of the small facts of nature makes the outlines very essential to the study of the student in decoration and designing.

There are certain other qualities relating to facial character and expression which must be noted. The endeavour to give a Greek or classic face to the figures reduces all to one type, and this reference to ancient art rather than nature robs the heads of character; smaller details, especially a conventional way of expressing the wing of the nose and the eye, give a rigid wooden appearance to the faces and reduce them to an expressionless level, disappointing to the lover of expression in the human face. In cases where a deep excitement is to be indicated, the method followed is of so exaggerated a type as to border on the grotesque.

These small details, relating to the mannerism and individuality of the artist, do not in any degree detract from the greatness of the work. On the other hand, the student may see great form, dignity, and beauty in attitude; exquisite skill in so arranging drapery that it may aid the lines of the composition, and not hide the construction of the figure beneath, expressed in the fewest lines and in the most simple arrangement of those lines. Another rare quality is the sweet and purely innocent beauty of form and attitude in his female figures. No artist has ever before or since his time treated this most difficult section of art so perfectly. This is perhaps most evident in the undraped forms, which embody an expression of childish unconsciousness and give the impression of purity and simplicity met with to the same extent in no other artist.

These peculiarities are consequent on the simple and guileless character of the man; and are, perhaps, the best evidence of his tenderness and delicacy of spirit and his abhorrence of all impurity as an active species of impiety.

This is one source of the singular beauty in the outlines. There are other sources of artistic pleasure which can be traced to more ordinary qualities, although artists are not commonly found so richly endowed with them as Flaxman was. These are the instincts which a trained eye and hand obey when the artist composes forms of any kind whatsoever. The same rules apply to figures, flowers, landscape, decoration, and all subjects which can be expressed by lines. This art is described under the vague title of Composition. The meaning of the term is, however, limited in this instance to the putting together of lines, which, taken together, form masses in such a manner that the combination shall be agreeable to the eye.

THE 'ODYSSEY.'—The outline of such a group as that of 'The Daughters of Pandarus,' Plate 29 of the 'Odyssey,' or of 'The Suitors,' in Plate 31 of the same book, is a pleasing mass. So also is the form enclosed by a line drawn around the two principal figures in the 'Meeting of Ulysses and Penelope,' Plate 32. The same rule is exemplified in the contour of the 'Reclining Figure of Penelope and the Couch,' in Plate 7 of the same book. In this also is seen the great art which has so arranged the curved lines which pass from the square geometric form of the couch to the figure, as to be quiet at the extremity and over the lower limbs, and more busy and attractive at the shoulders and head.

Another instance is in the use that has been made of the curved lines of the Greek chair legs in Plate 13, 'The Song of Demodocus,' and in Plate 16, 'Ulysses at the Table of Circe;' here also observe the use made of the outline of the table beyond the knees of Circe and behind the figure of the attendant maid, to simplify the whole mass of the two grouped figures. This plate, as well as many others, also demonstrates the skill with which the spaces left as plain background between the figures have been arranged. For further evidences of the same skill refer to Plate 11, 'Ulysses Following the Car of Nausicaa,' and Plate 18, 'Morn-

ing.' This plate also illustrates Flaxman's power over mere lines so as to express motion. Here the leading figure is so inclined, and the arms are so placed with her angle of inclination, as best to carry on the curves of motion to the principal figure, which floats in lines of the simplest grace, and passes on the living moving line to the two figures which follow, until the whole mass appears to pass across the field in real motion. Observe the difference of the advancing arms of the leading figure and the arms, limbs, and drapery of the figures which follow in the wake, as it were, of the figure of Morning; the cutting sharp edges of the draperies on the front figure seen also in the principal, but in a less degree, and least of all in the two that follow, convey the impression of movement through the resisting medium of the air. These few examples from the 'Odyssey' may lead the student to discover similar beauties in the other outlines.

THE 'ILIAD.'—From the designs of the 'Iliad' several instances of happy composition of lines may be selected. In the 1st Plate, 'Homer Invoking the Muse,' the attitude and position of the Muse, beautiful in themselves, have been composed with the figure of Homer, who presents right-angled lines of great rigidity in contrast to those of the female figure, by the intervening lines of the sling by which the lyre is hung to the old man's neck, and further, by the prolongation of his staff. Observe also the balance of the shield and the helmet at the ends of the line indicated by the staff; both these accessories also amply decorate the otherwise empty spaces in the composition, and balance it.

Another example of this art of balancing a composition is seen in Plate 5, 'Thetis Entreating Jupiter to Honour Achilles,' where the tail of the eagle on the left and the footstool behind Thetis answer this purpose, which is further ensured by the cloud and the bull's head in the constellation. The student can have no firmer model in the composition of two figures than that in this design: the mass that the whole makes is beautiful, the interstices are of agreeable form and mass, and the arrangement of the limbs and bodies is so perfectly harmonised, and at the same time contrasted, that it would be difficult to find a better design.

In Plate 6, 'Jupiter Sending the Evil Dream to Agamemnon,' observe the use that is made of the curved lines of the constellations and clouds in harmonising lines that would otherwise be somewhat abrupt, although it may be noted that the turn of the drapery on the pedestal, and the corner of the pedestal itself, tend to join the opposing lines of the figure of Jupiter and the Spirit; the outstretched arm of Jupiter repeats the main lines of the figure with the intention of bringing the two masses of differing lines into accord.

The same power of dealing with the lines of inanimate objects in order that they may balance and enclose the composition is seen in Plate 8, 'Venus Presenting Helen to Paris,' where the chair and head of the couch serve these uses.

This method of enclosing a design, and by the mere lines in it leading the eye to the central object in it, is well seen in the next Plate, 9, 'The Council of the Gods;' the backs of the chairs and the figures in them, continued by the floating figures and by the ring of stars beyond, illustrate this principle.

Observe the use of inanimate forms in joining nobler ones into a mass in Plate 13, 'Hector Chiding Paris,' in which the chair and armour are used for this purpose; also, as balance, see the armour in Plate 39.

As an instance of harmony in line, see the figures of 'Juno and Minerva in the Car,' in Plate 16; refer also to Plate 12 for an excellent example of this harmony resulting from repetition of lines in the head of Diomed and that of the nearest horses, and the head of Minerva bent down, and the head of the horse on her side.

For these and other elements in composition see Plate 21, 'Polydamus Advising Hector to Retire from the Trench;' also Plate 22, 'Neptune Rising from the Sea,' for an example of radiating lines, formed by the backs of the horses.

Another case of unexampled grace and beauty of line is that of the two female figures, 'Thetis and Eurynome Receiving the Infant Vulcan,' Plate 29.

See also the figure of 'Vulcan and the Two Attendants,' in Plate 30, for contours of perfect harmony; the mass, also, is very well based.

Perhaps the best instance of a finely massed group is in Plate 34, where the women support 'Andromache Fainting on the Wall;' the last figure with the child on the right is especially useful as a support to the whole.

'ÆSCHYLUS.'—In the outlines to 'Æschylus' the student may study the first plate, 'Prometheus Bound,' for a lesson in evenly-balanced figures without repetition; again, it may be observed that the whole mass is agreeable, apart from its details, but in these the lines are so managed as to lead the eye in towards the centre figure.

In Plate 7 the figure of Io and the floating figure-embodiment of a dream are in almost parallel masses, yet the appearance of monotony is avoided by the curve and direction of the lines of the drapery of the distant floating figures, which sweep across the first obliquely.

The grouping of the 'Nymphs of the Ocean' in Plate 5 is worth study for the sake of observing the arrangement of the lines which compose the three nymphs on the right; they are similar figures, almost identical in attitude, varied only by the perspective view and draperies and certain details; further, observe the change of lines which compose the two figures on the left as a counter-balance

and foil to the first three, and the effect of the whole in leading the eye upwards to the central figure of Prometheus. See also Plate 16, No. 2, of the 'Seven Chiefs Against Thebes.'

In Plate 9 of this Series, and No. 1 of 'The Supplicants,' the figure crouching in the corner to the right serves an important use in balancing the curved forms of the figures on the other side of the pedestals of the gods.

In the next Plate, 10, No. 2 of 'The Supplicants,' remark the variety in the position of the heads—not the action of the heads on the shoulders, but the place they occupy in the picture.

In Plate 13, No. 5, the inclining lines of the figure of the herald dragging the girl by the hair are so inclined in the picture that the unpleasant impression often conveyed by such an action, that of the scene being about to pass away out of sight, is prevented; the same impression is further checked by the herald's head being turned within the picture, so that the interest remains well within the canvas.

An instance of the variety that can be introduced into lines almost similar is seen in Plate 15, No. 1 of the 'Seven Chiefs Against Thebes,' where the seven heroes swear on the body of a bull that is sacrificed.

In Plate 18, No. 4, of the Series, is a beautiful example of what is done with a view of changing an almost purely horizontal composition, formed by the bearers of the two brothers' bodies, into a series of vertical lines, by the outstretched leg of the last bearer. In this plate the principle of balance is well illustrated in the case of the advancing figure of the herald, which seems to repeat, and thus balances, the upright lines of the female figures.

In Plate 22, No. 4 of 'The Agamemnon,' the student may observe the figure of Clytemnestra is not in the middle of the picture; although the composition is symmetrical, the greater space is left to the left half, but both halves are in admirable balance by the mass and attitude of the two bending citizens.

Note the same principle, without the central figure, in Plate 26, No. 4, of 'The Choephoroe.' In this Plate the composition of the dead figure of Clytemnestra across the body of Ægisthus is especially fine.

In Plate 30, No. 3 of 'The Furies,' the expedient of introducing steps of different heights has been resorted to in order that the heads of the reclining figures shall not line in a line. The awaking furies by their change in height from the ground, lead the eye up to the standing figure of the Ghost of Clytemnestra; so do the elbows of the figure on the right.

Perhaps one of the most beautiful of the Series is Plate 28, No. 1 of 'The Furies,' in illustration of a passage in the opening of the play. It represents the children Apollo and Diana in Latona's lap, with Titanian Phœbe presenting gifts to the boy. A genius rests on the bank behind Latona's seat, and by his lines, especially of his wings, brings the composition to an end, and stops the ascending oblique lines of the seated figure in the most complete manner; on the other side of the composition the figure of Titanian bends forward; her lines, with those of the genius on the other side, enclose the central figures and concentrate the observer's interest in them.

Plate 33, No. 1 of 'The Persians,' is very admirable; it is a series of radiating lines from a point below the edge of the plate on the right; these lines pass successively through the figure of the houri and the hind-legs of the horses, and are opposed by another series passing through Aurora and the horse's head.

In Plate 34, No. 2 of 'The Persians' contains a very good instance of what can be done by a line of agreeable form being taken through the composition; this may be traced through the two figures of Persia and Ionia and the car to Xerxes, and then, turning upwards, ends in the figure of Darius.

In the last Plate, No. 4 of 'The Persians,' an evidence is given of the judicious centering of the lines in the principal figure. It is as beautiful as an antique gem.

'HESIOD, WORKS AND DAYS.'—The student may observe in Plate 14, 'Pandora Attired,' an instance of the successful treatment of a row of heads, in which not only is there no repetition of the same mass in the same lines, but such judicious arrangement that the eye at once selects the figure of Pandora as the leading one in the composition.

In Plate 5 another device for avoiding regularity has been adopted. Here the heads of the Olympian divinities are grouped on the edge of a descending curve. Observe in this Plate the great beauty of Pandora's half-reluctant attitude.

Of the next Plate, 'Pandora Brought to Earth,' much has been written to demonstrate the power of the composition in indicating movement by the wedge-shape mass that the two figures form. Flaxman thought so well of it that he modelled it.

Plate 8, 'Pandora Opening the Vase,' is illustrative again of a system of composition that Flaxman particularly liked and in which he excelled. It is that of radiating lines. The composition is bounded by two upright lines, that is, the leg and arm of Epimetheus on the left and the back of Pandora on the right; between these two are the lines of the lid of the box, the evils escaping from it, and the left leg and body of Epimetheus, which may be traced to their origin, to a point under the centre line of Pandora.

It is scarcely necessary to demonstrate the beauty of the composition in Plate 9, 'The Golden Age.'

In Plate 12, 'The Brazen Age,' the student may remark the way of expressing

the force of the three aggressive warriors by their convex arrangement, in contrast to those of the yielding figures, who are placed in concave lines.

In Plate 14, 'The Iron Age,' note the radiating lines of the principal figures.

As an instance of repetition without monotony of a series of heads, always a difficulty in such compositions, note Plate 17, 'The Good Race.' The central group rivals that of the 'Golden Age,' Plate 2.

'THEOGONY.'—The 'Hesiod and the Muses,' Plate 22, also illustrates a successful arrangement of the same kind as that last mentioned. The five heads, which are almost in a row, are separated by spaces of unequal values. The principal figure, which gives the olive-branch to the poet, is well seen and distinct from the others, by reason of the heads on each side being engaged by the figures which are arranged above them.

In Plate 23, 'Jupiter and the Muses,' the same variety in the arrangement of the heads is to be remarked.

In Plate 28, 'Sea Divinities,' the radiation of the lines is to a point above the head of Nereus.

In Plate 35, 'Giants and Titans,' the composition is built up by a series of lines which not only support the principal figure, but also lead the eye towards it.

In the following Plate, No. 36, where 'Pluto and Proserpine in Tartarus with their Surroundings,' are represented, the point from which the main lines of the composition radiate is below.

THE ILIAD OF HOMER.

Plate 1.—*Homer invoking the Muse.*

'Achilles' wrath to Greece the direful spring
Of woes unnumbered, Heavenly Goddess sing!'

The poet is seated with his lyre resting on his knee, looking up for inspiration to the Muse, who is descending from heaven, playing upon her sacred lyre. The helmet of Achilles rests upon a slab behind Homer, and his shield is displayed in the foreground.

Plate 2.—*Minerva repressing the fury of Achilles.*

'While half unsheathed appeared the glittering blade,
Minerva swift descended from above.'—*B.* 1, *l.* 260.

Achilles, much moved to anger by Agamemnon, who has been declaring that he will take away Briseïs, who had fallen to Achilles' share when her country was taken by the Greeks, is in the act of drawing his sword against him when Minerva appears and stays him. She stands behind him, unknown by all but himself, and with her right hand is grasping the locks of his hair. Agamemnon is seated upon a throne surrounded by his chiefs.

Plate 3.—*The departure of Briseïs from the tent of Achilles.*

'Patroclus now th' unwilling beauty brought;
She in soft sorrow, and in pensive thought,
Past silent as the heralds held her hand,
And oft look'd back, slow moving o'er the strand.'—*B.* 1, *l.* 450.

Patroclus and two heralds sent by Agamemnon have come to the tent of Achilles to take away Briseïs. She is departing with them very reluctantly, while Achilles, seated in a chair surrounded by his armour, is turning round to look at her in sorrow and anger.

Plate 4.—*Thetis calling Briareus to the assistance of Jupiter.*

'Then, called by thee, the monster Titan came,
(Whom gods Briareus, men Ægeon name.)'—*B.* 1, *l.* 522.

Achilles, after the departure of Briseïs, in great grief calls upon his mother Thetis to aid him, reminding her of the power she had before exercised in saving Jupiter when Neptune, Juno, and Pallas Minerva had wished to bind him. This Plate illustrates this past scene. Briareus, the monster, is appearing in answer to the summons of Thetis, who is beckoning him with upraised arm, while Neptune, Juno, and Minerva are fleeing, leaving Jupiter unmolested, seated in regal state aloft.

Plate 5.—*Thetis entreating Jupiter to honour Achilles.*

'Thus Thetis spoke, but Jove in silence held
The sacred councils of his breast conceal'd.—*B.* 1, *l.* 662.

Thetis, according to her promise, has come to implore Jupiter to honour her son Achilles. She is represented as just having emerged from the waves of the sea, and ascended to Olympus, where she has found Jupiter sitting apart on the highest summit of the mount. She is kneeling before him with one hand clasping his knee to enforce her words, while she begs him to honour Achilles by granting victory to the Trojans until the Greeks have done him justice. Jove is silent, and with his head resting upon his hand in a meditative manner, is considering what answer to give her.

Plate 6.—*Jupiter sending the Evil Dream to Agamemnon.*

'Fly hence, deluding dream, and light as air
To Agamemnon's ample tent repair.'—*B.* 2, *l.* 9.

Jupiter, after deliberating as to the best means of avenging Achilles, has decided upon sending an evil dream to disturb Agamemnon. Accordingly, in the middle of the night, he is commanding this dream, which is personified in a ghastly-looking draped figure, to fly to the tent of Agamemnon and deceive him by counselling him to arm the Greeks and take the city of Troy.

Plate 7.—*Venus disguised inviting Helen to the chamber of Paris.*

'The goddess softly shook her silken vest.'—*B.* 3, *l.* 479.

Venus, after having rescued Paris from the fury of Menelaus by covering him with a thick mist, and so conveying him to his own chamber in safety, comes to Helen, whom she finds in a lofty tower with her maidens, disguised as an old dame, and bids her come to her husband. She is gently catching at Helen's robe to attract her attention, while Helen is turning round astonished. Three of her maidens are in the background looking out from the battlements.

Plate 8.—*Venus presenting Helen to Paris.*

'Full in her Paris' sight, the Queen of Love,
Had placed the beauteous progeny of Jove.'—*B.* 3, *l.* 530.

Venus, having persuaded Helen that Paris had really returned safe from the battlefields to his own palace, has brought her unobserved to his room, where he is resting upon a couch.

Plate 9.—*The Council of the Gods.*

'Immortal Hebe, fresh with bloom divine,
The golden goblet crowns with purple wine.'—*B.* 4, *l.* 4.

Jupiter is in the centre, seated in state, surrounded by the other gods. Minerva, Neptune, and Juno are near on his right hand; on the left is Hebe, who is serving out nectar in golden

goblets. They are all engaged in consultation concerning the war between Menelaus and Paris. In the centre, below Jupiter's feet, the 'Genius of Mount Olympus' is seen, emerging from a cloud.

Plate 10.—*Venus wounded in the hand, conducted by Iris to Mars.*

'To Mars, who sat remote, they bent their way.'—*B.* 5, *l.* 445.

Venus, in saving Æneas, her son, from the fury of Diomedes, was pursued by him, and wounded in her hand with his spear. Iris overtook her in her exhaustion, and in this plate is conveying her to the god Mars, who is seated a little beyond the battle-field, and is begging him to lend Venus his steeds to restore her to Mount Olympus in safety.

Plate 11.—*Otus and Ephialtes holding Mars captive.*

'Otus and Ephialtes held the chain.'—*B.* 5, *l.* 478.

This byegone incident is related by Dione to Venus, her daughter, when she is complaining of the wound she has received. Dione exhorts her to bear up under hardship, assuring her that many gods have suffered at the hands of men. She then refers to the past trial of the god Mars (which forms the subject of this illustration), when Otus and Ephialtes bound him with a strong chain, in a brazen prison, for thirteen months.

Plate 12.—*Diomedes casting his spear against Mars.*

'Now rushing fierce, in equal arms appear
The daring Greek, the dreadful God of War.'—*B.* 5, *l.* 1042.

Mars, who had joined in the contest against the Greeks, after having slain Periphas, whose dead body lies at his feet, turns upon Diomedes, who, mounted on his chariot, rushes to meet him, and, under the guidance of Pallas Minerva (who stands at his left, and guards him from the attack of Mars), is in the act of throwing at him his brazen spear.

Plate 13.—*Hector chiding Paris.*

'Him thus inactive, with an ardent look,
The prince beheld, and high resenting spoke.'—*B.* 6, *l.* 404.

Hector has come to the hall of Paris to reproach him for his inactivity while the whole city is filled with excitement and anxiety. He is entering the room, clothed ready for war, holding in his hand his long spear of eleven cubits. He finds Paris engaged in polishing his armour; his corselet lies at his feet, and he is holding his curved bow, which he is fitting. Helen is seated near, apportioning out work for her handmaidens.

Plate 14.—*The meeting of Hector and Andromache.*

'Hung on his hand.'—*B.* 6, *l.* 506.

Hector, after leaving Paris, who promises to don his armour and join him in the field, hastens home to say farewell to his wife and infant son. He finds them hastening to the lofty tower of Ilium for safety from the Greeks. Andromache is leaning upon her husband's shoulder, weeping, with his hand clasped in hers, and is begging him to abide with them in safety in the tower, instead of joining in the fight. The nurse, with the infant Scamandrius in her arms, stands a little in the background, looking sadly on.

Plate 15.—*Hector and Ajax separated by the Heralds.*

'Between their swords their peaceful sceptres rear'd.'—*B.* 7, *l.* 335.

Hector had challenged one of the Greeks to single combat. The challenge was accepted, and on drawing lots it fell to Ajax, the most excellent of the Greeks at the spear. They fought desperately for some time, first with spears, then hurling stones at each other, and lastly, as in this illustration, are engaged in close combat with swords, when the heralds interfere, and come, waving their sceptres between them, begging them to desist, as night is approaching.

Plate 16.—*Juno and Minerva going to assist the Greeks.*

'Saturnia lends the lash; the coursers fly.'—*B.* 8, *l.* 476.

Juno, finding that the Greeks were being slain in numbers by Hector, begs Minerva to join her in aiding them. Minerva accordingly equips herself for war, and with Juno mounts the chariot, and urges on her steeds. The portals of heaven are opened spontaneously by the 'Hours,' here represented by three graceful figures, and the steeds rush on through the gates of Olympus.

Plate 17.—*The Hours taking the horses from Juno's car.*

'The Hours unloosed them.'—*B.* 8, *l.* 536.

Jove having perceived Juno and Minerva from Mount Ida, was enraged, and sent a swift messenger, Iris, to turn them back. This plate represents the Hours unyoking the steeds on their return, and taking them out of Juno's car.

Plate 18.—*The embassy to Achilles.*

'Princes all hail!'—*B.* 9, *l.* 260.

Agamemnon, in despair (fearing that the Greeks would be overcome), had proposed that they should fly. Diomede opposed this, and Nestor gives advice that Agamemnon should send an embassy to Achilles to beg him to be reconciled and come to their help. The king sees the wisdom of this advice, and offers to restore Briseis to Achilles, and grant him seven well-inhabited cities, etc, if he will overlook past offences and come to assist in the fight. Accordingly, they select Phœnix, Ajax, and Ulysses, and the two heralds, Hodius and Eurybates, to go and supplicate Achilles. They find Achilles seated 'delighting his soul with his clear-toned harp,' and singing the glorious deeds of heroes; Patroclus alone is in attendance. He has risen from his seat, and is coming in surprise to meet the ambassadors, taking the hand of Ulysses and inquiring eagerly why they have come.

Plate 19.—*Diomedes and Ulysses returning with the spoils of Rhesus.*

'Scarce had he spoke, when lo! the chiefs appear.—*B.* 10, *l.* 636.

Diomedes and Ulysses had been by night to the camp of the Trojans, and after slaying Rhesus, King of the Thracians, and many of his soldiers, they are returning to the Grecian camp, bringing with them as spoil the snow-white Thracian horses and other treasures. Nestor, with some other of the Greek chiefs, meet them and ask how they captured these spoils, etc.

Plate 20.—*The descent of Discord.*

'When baleful Iris, sent by Jove's command,
The torch of discord blazing in her hand.'

Iris, sent forth by Jupiter, is flying down towards the ships of the Grecians, bearing in her hands the flaming torches of discord to incite them to war.

Plate 21.—*Polydamus advising Hector to retire from the trench.*

'Back from the trenches let your steeds be led.'—*B.* 12, *l.* 88.

Hector had been inciting the Trojans to cross the trench, which the Greeks had made to defend their ships and booty. He himself, in this illustration, has come to the brink of the foss, standing on his chariot; his steeds are neighing, and fearing to leap across, while he is urging them on. Polydamus, upon his chariot, is turning round, and with arm upraised is begging Hector not to attempt the leap, as sharp palisades stand in it, set by the Greeks.

Plate 22.—*Neptune rising from the sea.*

'He sits superior, and the chariot flies.'—*B.* 13, *l.* 41.

Neptune, having watched the continued contest, pitied the Grecians, who were getting subdued by the Trojans. He therefore determined to aid them, has yoked to his chariot his brazen-footed steeds, and is flying over the sea towards the Grecian ships.

Plate 23.—*Sleep escaping from the wrath of Jupiter.*

'But gentle night, to whom I fled for aid
(The friend of earth and heaven), her wings displayed.'—*B.* 14, *l.* 294.

This plate represents an occurrence which Sleep related to Juno, when urged by her to lull Jupiter into unconsciousness, so that she might go to visit Oceanus and Tithys. She described how once, in times past, she had poured her influence upon Jupiter to allow Hercules to sail from

Ilium. The god awoke in fury, and is here shown pursuing Sleep, meaning to cast her down from the æther into the deep, but Night has come to the rescue, and is spreading her wings over Sleep, and hiding her from Jupiter.

Plate 24.—*Ajax defending the Greek ships against the Trojans.*

'Full twelve the boldest in a moment fell,
Sent by great Ajax to the shades of Hell.'—*B.* 15, *l.* 904.

Hector is advancing against Ajax, who with some of his followers is defending the Greek ships. Ajax, with his long spear, has just struck down Caletor, son of Clytius, who was bearing fire in his hand to burn the ship. Hector, perceiving the fall of Caletor, is endeavouring to cheer on the Trojans and Lycians who are with him, carrying torches.

Plate 25.—*Sleep and Death conveying the body of Sarpedon to Lycia.*

'Then Sleep and Death, two twins of winged race,
Of matchless swiftness, but of silent pace,
Received Sarpedon, and the god's command,
And in a moment reached the Lycian land.'—*B.* 16, *l.* 831.

Sarpedon, the Lycian leader, had been slain by Patroclus while endeavouring bravely to break through the wall of the Greeks. By command of Jove, Apollo has borne the body away from the field, and given it in charge of the twin brothers, Sleep and Death, who are carrying it away to his friends in Lycia, clothed in immortal garments.

Plate 26.—*The fight for the body of Patroclus.*

'The Trojans seize the slain.'—*B.* 17, *l.* 325.

Patroclus has been slain by Hector. Menelaus and Ajax are endeavouring to reclaim his dead body, which the Trojans are dragging away, while Hector, clothed in the arms of Achilles, is standing over the body, defending it from the attack of the Greeks.

Plate 27.—*Thetis ordering the Nereids to descend into the sea.*

'Ye sister Nereids, to your deeps descend.'—*B.* 18, *l.* 177.

Thetis has visited Achilles to comfort him for the death of Patroclus, accompanied by the Nereids. She has now left him, after promising to return at dawn, bearing armour from Vulcan for him. In this plate she is ordering the Nereids to re-enter the bosom of the deep and relate the sad news to Oceanus.

Plate 28.—*Juno commanding the Sun to set.*

'In ocean's waves th' unwilling light of day
Quench'd his red orb, at Juno's high command.'—*B.* 18, *l.* 285.

After Achilles appeared upon the battlefield the Greeks had rallied, and falling with fresh vigour upon the Trojans, had dragged away from them the body of Patroclus. In order to prevent any return of the conflict for that day, Juno orders the Sun to set before his time. She is represented standing upon a cloud, holding her sceptre in her left hand, with the other stretched in the attitude of command towards the Sun, who, in his chariot drawn by four steeds, is descending the horizon into the sea.

Plate 29.—*Thetis and Eurynome receiving the infant Vulcan.*

'She and Eurynome my griefs redrest,
And soft received me on their silver breast.'—*B.* 18, *l.* 465.

Vulcan relates to his wife Charis the story of his infancy, which is here illustrated. His mother Juno had cast him off on discovering his deformity, but Thetis and Eurynome are receiving the infant, which they cherish until it becomes strong.

Plate 30.—*Vulcan and Chares receiving Thetis.*

'The monarch's steps two female forms uphold,
That moved and breathed in animated gold.'—*B.* 18, *l.* 485.

Thetis had reached the abode of Vulcan and been welcomed by Chares, who has placed her on a silver-studded throne, and put a stool beneath her feet. Chares is now standing before her asking her errand, while Vulcan, supported on either side by his golden handmaids, his 'stout sceptre, in his hand, is entering the room.

Plate 31.—*Thetis bringing the armour to Achilles.*

'The immortal arms the goddess mother bears
Swift to her son: her son she finds in tears,
Stretched o'er Patroclus' corse.'—*B.* 19, *l.* 450.

Thetis had gained from Vulcan the arms for which she had gone to beg, and has hastened to bring them to Achilles. She finds him lying upon the body of his lost friend Patroclus, which is stretched upon a couch, bitterly lamenting. Two of his companions are at the foot of the couch with their faces hidden in attitudes of grief.

Plate 32.—*The Gods descending to battle.*

'In aid of Troy, Latona, Phœbus came,
Mars fiery-helmed, the laughter-loving dame
Xanthus, whose streams in golden currents flow,
And the chaste huntress of the silver bow.'—*B.* 20, *l.* 51.

Jove had summoned the gods to an assembly on the top of Olympus, and when all had appeared, he despatched them to the battlefield, telling them to give their aid according to their inclination. They are all rapidly descending to earth, bearing their various arms.

Plate 33.—*Achilles contending with the Rivers.*

'He said, and on the chiefs descends amain,
Increased with gore, and swelling with the slain.'—*B.* 27, *l.* 379.

Achilles, after driving many of the enemy into the river and slaughtering numbers, is attacked by the river gods, Xanthus and Simois, who determine to stop his bold career. They are swelling their waves, and pouring towards Achilles with their waters the dead bodies slain in battle.

Plate 34.—*Andromache fainting on the wall.*

'Around, a train of weeping sisters stands,
To raise her, sinking, with assistant hands.'—*B.* 22, *l.* 605.

Andromache, hearing from her chamber the sound of lamentation, rushes to the tower, followed by her attendants. From there she sees the chariot of Achilles rushing toward the Greek ships with the body of her husband Hector lashed to it by his heels. She sinks into a swoon, supported by her sisters and attendants. The nurse in the background is holding in her arms the infant son of Hector.

Plate 35.—*The funeral pile of Patroclus.*

'Swift as the word, the winds tumultuous flew.'—*B.* 23, *l.* 263.

Achilles and his companions have made a huge funeral pile for Patroclus, a hundred feet in length, with many fat sheep and oxen, and twelve gallant sons of the Trojans. Leaning towards the bier, upon which the body of Patroclus is laid, are the vessels of honey and oil. Standing apart from the pile, unseen, Achilles supplicates the winds, Boreas and Zephyrus, who are blowing upon the pile, to kindle the flames.

Plate 36.—*Hector's Body dragged at the car of Achilles.*

'The chariot flies, and Hector trails behind.'—*B.* 24, *l.* 24.

Achilles is again mounted on his chariot, and having bound the body of Hector to it, is dragging him three times round the tomb of Patroclus. Apollo, pitying the fallen hero, has encircled his body with the golden ægis to prevent its being lacerated.

Plate 37.—*The Judgment of Paris.*

'E'er since that day implacable to Troy.'—*B.* 24, *l.* 38.

This incident, which happened long before the events recorded in the 'Iliad,' is alluded to here as a reason why Ilium and its king, Priam, were odious to the goddesses Minerva and Juno,

who considered themselves insulted by Paris in this judgment. At the marriage of Peleus and Thetis the goddess of Discord had thrown into the assembly of the gods a golden apple, on which was written the words, '*Detui pulchriori.*' All the goddesses claimed it as their own, but at last it was left between Minerva, Juno, and Venus, and Paris was appointed arbiter. This Plate (37) shows Paris in the act of bestowing the apple upon Venus, who stands before him, holding by the hand the little Cupid. Minerva and Juno are turning away in disgust, re-arranging their ornaments, which they had taken off in order that the decision should be unbiassed by any extra adornments. Mercury is seated behind Paris, surveying the scene.

Plate 38.—*Iris advises Priam to obtain the body of Hector.*

'Before the king, Jove's messenger appears.'—*B.* 24, *l.* 207.

Iris is sent by Jove to Priam to beg him to go to the Greek ships to rescue the body of his son. She finds Priam sitting in his palace weeping, with his sons wailing and lamenting around him for the loss of Hector. Priam looks up in surprise and agitation at the approach of Iris, while she is hastening to calm his fears and deliver her message.

Plate 39.—*The funeral of Hector.*

'Forth to the pile was borne the man divine,
And placed aloft.'—*B.* 24, *l.* 996.

Priam had succeeded in ransoming and bringing home the body of Hector. On the tenth morn they carry him out to the funeral pile, and are gently laying him down. At the head King Priam stands, clasping his hands in grief, and at the foot kneeling figures, bent in attitudes of sorrow, are seen. The corselet and helmet of Hector are placed at the side of the bier.

ODYSSEY OF HOMER.

Plate 1.—*Council of Jupiter, Minerva, and Mercury.*

'Meantime Telemachus, the blooming heir
Of sea-girt Ithaca, demands my care.'
Pope's Homer's Odyssey, B. 1, *l.* 110.

Jupiter is represented seated upon his throne, holding a sceptre in his right hand, his left resting upon the wing of an eagle. The goddess Minerva, her long spear in her right hand, her head covered with her large helmet and her breast-plate on, stands before him towards the left. On the opposite side is Mercury, his caduceus in his hand. Jupiter had been bemoaning the conduct of mortals, who through their own infatuation suffer griefs and then reproach the gods. Minerva then answers that her heart is burning for the ill-fated Ulysses, who, far from his home, is suffering calamities, and questions Jupiter as to the reason he cares so little for his fate. The god replies that he is not so indifferent as she supposes, and advises that they should all contrive the return of Ulysses by inducing Neptune to surrender him. Minerva then suggests that Mercury be sent at once to the island Ogygia to convey their counsel to the nymph Calypso, and that she herself will go, at once to Ithaca to arouse Telemachus to greater energy, and persuade him to set off to Sparta and Pylos to inquire for his father.

Plate 2.—*The descent of Minerva to Ithaca.*

'From high Olympus prone her flight she bends,
And in the realm of Ithaca descends.'—*B.* 1, *l.* 132.

The goddess Minerva is seen descending upon the city of Ithaca, whose towers are just seen. She is clothed with all the symbols of her power and attributes, and carries her long spear over her shoulder, her whole form expressing strength and energy.

Plate 3.—*Phemius singing to the Suitors.*

'At length composed, he joined the suitors' throng,
Hushed in attention to the warbled song.'—*B.* 1, *l.* 420.

The interior of the hall of Ulysses. The suitors have left the banquet table and are seated on chairs drinking wine from cups handed to them by attendants. Phemius is playing upon a harp and singing to them, while Telemachus, seated behind the bard, is looking sad and ill-at-ease.

Plate 4.—*Penelope surprised by the Suitors.*

'We saw, as unperceived we took our stand,
The backward labours of her faithless hand.'—*B.* 2, *l.* 196.

Penelope is discovered in her chamber in the act of unravelling the web at night that she had all day been weaving. For three years she had begged the suitors to defer urging her to marry until she had finished weaving a shroud for the hero Laertes. At last they had been made aware of her deceit by one of her women having betrayed that each portion of the veil that was woven by day was unravelled at night; and they are here represented as coming into her presence while the thread she was unravelling yet remained in her hands. She is turning round, surprised at the interruption. One of her maidens is standing near her, bending over the loom, assisting in the process of undoing the labour of the day.

Plate 5.—*Telemachus in search of his Father.*

'Telemachus already prest the shore;
Not first—the power of Wisdom marched before.'—*B.* 3, *l.* 15.

In this illustration Telemachus has just reached Pylos under the guidance of Minerva, who, in the form of Mentor, leads the way from the shore, where they have just disembarked, to Nestor, in order to learn from him any tidings of Ulysses. Mentor, with a long staff grasped in his right hand, is marching towards the city, which is just visible, followed eagerly by Telemachus.

Plate 6.—*Nestor's sacrifice.*

'The king himself initiates to the Pow'r.'—*B.* 3, *l.* 564.

Nestor and his sons are discovered by Telemachus in the act of sacrificing a bull to Neptune. The garlanded ox is being led by the young men, while Nestor, standing by the brazier, from which the flames are ascending, is with outstretched hands imploring the favour and blessing of the ocean king. Telemachus stands in a waiting attitude behind the king, leaning upon his staff and looking modestly down.

Plate 7.—*Penelope's dream.*

'Close to her head the pleasing vision stands,
And thus performs Minerva's high commands.'—*B.* 4, *l.* 1050.

Penelope has been told by the old nurse, Euryclea, of the departure of her son in search of his father, and being very grieved at heart, has gone to her upper chamber without tasting food, and laid herself down on her couch, meditating sadly upon the evils she fears may happen to Telemachus. While thinking thus, she falls asleep, and sees in a vision a figure made by Minerva, in form like the lady Iphthime of Pheræ, who, calling upon Penelope, begs her not to grieve over her son's departure, and assures her that he will return safely, as he is accompanied by Pallas Minerva. Both the reclining figure of Penelope and that of the floating vision with the arm pointed upward, are extremely beautiful and full of grace.

Plate 8.—*Mercury's message to Calypso.*

'God of the golden wand! on what behest
Arriv'st thou here, an unexpected guest?'—*B.* 5, *l.* 111.

Mercury has been commanded by Jupiter to go to the island of Calypso, and declare to that nymph that Ulysses, whom she is detaining against his will, must be sent away at once, that he may return to his own land. This Plate represents Mercury just arrived before the presence of the nymph, his pelasus upon his head, and the talaria bound about his feet, his flowing drapery showing the haste with which he has travelled. He holds his caduceus in his right hand, and is evidently about to answer Calypso, who questions him as to his coming. She is standing, as though just risen from her throne, a chair of state, and with one arm is holding up her mantle or veil, while the other is crossed over her breast.

Plate 9.—*Leucothea preserving Ulysses.*

'All radiant on the raft the goddess stood.'—*B.* 5, *l.* 429.

Ulysses is here represented in imminent danger. Calypso had sent him forth over the sea in a raft, which she had instructed him to make, and by the help of favouring winds he had sailed near to the land of the Phæacians, when Neptune, returning from the Ethiopians, beheld him, and in rage collected the clouds and disturbed the sea. The Winds are represented as doing their utmost to injure him. The South-east and the South winds are rushing together, and the hard blowing West and the cold North are blowing blasts from their mouths, and rolling the waves along. Ulysses is clinging to the raft as it is dashed to and fro upon the sea, and is apparently in great peril. But help appears in the form of Leucothea, daughter of Cadmus. She has just come up from the deep, steps upon his raft, and is telling him that he must throw off the heavy garments which Calypso has given him, leave the raft, and swim to the land of the Phæacians, which is not far off. She is in the act of taking a scarf from her head, which she is about to bestow upon him, telling him that with this spread over his breast he need fear nothing, but will reach the shore in safety.

Plate 10.—*Nausicaa throwing the ball.*

'Forth from her snowy hand Nausicaa threw
The various ball, the ball erroneous flew.'—*B.* 6, *l.* 133.

Nausicaa has come to the sea-shore with her maidens to wash her beautiful garments. After this is concluded, while the clothes are drying in the sun, they play at ball near the spot where Ulysses, worn out with his struggles with the waves, is reposing under some leaves, of which he has made himself a bed. Minerva (who is represented in mid air in the background) determines that Nausicaa shall be of service to the wanderer, and causes her to throw a ball to one of her maidens, which misses its mark and falls into a deep eddy near to Ulysses. This Plate shows Nausicaa with the ball held in her right hand, which is extended in the act of throwing. Two of her maidens are on either side of her, ready to catch the ball, and eagerly watching for it to start from her hand.

Plate 11.—*Ulysses following the car of Nausicaa.*

'With skill the virgin guides th' embroidered rein,
Slow rolls the car before the attending train.'—*B.* 6, *l.* 379.

Nausicaa has granted help to Ulysses upon his appeal to her, and has commanded her maidens to give him garments and food. He has refreshed himself, and under the power of Minerva has lost his haggard, worn appearance, and become grand and beautiful once more, with curling hyacinthine locks. Nausicaa, mounted on her chariot drawn by mules, is starting on her journey home, attended by the maidens, while Ulysses is walking behind, following the car.

Plate 12.—*Ulysses on the hearth presenting himself to Alcinous and Arete.*

'And humbled in the ashes took his place,
Silence ensued.'—*B.* 7, *l.* 207.

Ulysses has come to the palace of Alcinous, the ruler of the Phæacians, and is telling the sad story of all his woes. He has sunk down upon the hearth in an attitude expressive of both weariness and humility. Alcinous and his wife Arete are seated before him. An aged Phæacian (probably intended for Echeneus) is standing by their side, and four other figures are in the background, all in the attitude of listening.

Plate 13.—*Ulysses weeps at the song of Demodocus.*

'Conceal'd he griev'd; the king observed alone.'—*B.* 8, *l.* 583.

Alcinous has given a banquet at his palace in honour of Ulysses. The guests have all left the table, and the blind bard, Demodocus, is singing to them a song descriptive of the by-gone glories of Ulysses. Ulysses is seated on a chair a little behind the throne of Alcinous and Arete, and, unobserved by all except the king, who is slightly turning towards him, has covered his face with a veil to hide the tears which have sprung to his eyes on hearing the bard's song.

Plate 14.—*Ulysses giving wine to Polyphemus.*

'"More! give me more," he cried; "the boon be thine,
Whoe'er thou art, that bearest celestial wine."'—*B.* 9, *l.* 419.

After the song of Demodocus is over Ulysses goes on relating the story of his wanderings and adventures to Alcinous and Arete. Plate 14 illustrates the incident (which he mentions) of his being confined with his companions in the cave of the monster Polyphemus, in the land of the Cyclops. Ulysses had at last hit upon a plan by which to save himself and his companions, and has brought rich wine from his ship and offered it to Polyphemus, who accepts it with pleasure and begs for more. Two empty vessels lie upon the ground, and Ulysses is now pouring out the contents of a third into the cup which the monster holds in his huge hands. The companions of Ulysses are standing in the entrance of the cave, grasping the club of olive-wood, which they have sharpened to a point, ready to thrust out his eye when the wine has stupefied him.

Plate 15.—*The King of the Lestrigones seizing one of the companions of Ulysses.*

'One for his food the raging glutton slew.'—*B.* 10, *l.* 133.

Ulysses continuing his narrative to Alcinous, came to the description of their landing at the city of Læstrigonia. Some of his companions had gone into the city to inquire into the nature of its inhabitants. They had been directed to the house of Antiphates, the king, who is described in this Plate in the act of killing one of these wanderers, who is a mere pigmy compared with the monster. The wretched victim is writhing upon the ground in the mighty grasp of Antiphates, who in the other hand holds up a large club, ready to strike and crush him to atoms. His wife, with clenched hands and diabolic look of hatred upon her face, stands behind, gazing at the slaughter.

Plate 16.—*Ulysses at the table of Circe.*

'Why sits Ulysses silent and apart,
Some hoard of grief close harboured at his heart?'—*B.* 10, *l.* 445.

After escaping from the land of the Læstrigones Ulysses goes on to relate how he and his companions came in their ship to the island Ææa, where the fair-haired Circe dwelt. This Plate shows Ulysses seated in the presence of the goddess, after she had tried in vain to exercise her power over him in the same way that she had to twenty-two of his luckless companions. Circe is seated near a table, upon which are placed wines and delicacies, of which she is begging him to partake. But he, with sad dejected countenance, one hand supporting his head as if in mournful thought, is refusing her hospitality until she will liberate his friends. One of Circe's attendants is standing behind her mistress, leaning her arm upon the back of her chair of state.

Plate 17.—*Ulysses terrified by the Ghosts.*

'But swarms of spectres rose from deepest hell,
With bloodless visage, and with hideous yell.
They scream, they shriek: sad groans and dismal sounds,
Stun my sear'd ears, and pierce hell's utmost bounds.'—*B.* 11, *l.* 779.

Ulysses, after staying in the house of Circe for a year, begged her to send him away and give him directions as to his return to his native land. She had desired him to go down to Hades to the house of Pluto and Proserpine to consult the soul of Theban Tiresias, a blind prophet who was there. He has obeyed her, and is shown in this Plate standing in an attitude of terror with one hand raised, as though to shield his eyes with his mantle from the sight of the awful forms of the spectres, who are thronging around him in swarms. The other hand grasps his sword.

Plate 11.—*Morning.*

'Here the gay morn resides in radiant bow'rs,
Here keeps her revels with the dancing hours.'—*B.* 12, *l.* 2.

This beautiful illustration shows Aurora, goddess of Morning, descending upon the earth, bringing the dawn. She is floating upon a cloud, clothed in graceful drapery; her arms, upraised, are lifting a mantle from her head, showing the star which proclaims her office. A graceful figure is floating upon a cloud as a herald before Aurora, pointing with her finger towards the

earth. Two others are following, enveloped in most gracefully-disposed drapery, and seem to be dancing in the air, every line of their figures expressing joy.

Plate 19.—*The Sirens.*

'Our swift approach the Siren quire descries,
Celestial music warbles from their tongue.'—*B.* 12, *l.* 220.

Ulysses and his companions have just reached the land of the Sirens. Part of the ship is visible as they near the shore. At the mast-hole Perimedes and Eurylochus are binding Ulysses with thongs, that he may not go at the call of the Sirens, who are seated on the shore, inviting them by their melody. There are three in the group seated on the shore, surrounded by the skulls and bones of those whom they have destroyed. The foremost is holding out her hands in invitation to Ulysses, while she warbles her enticing song. The centre figure is playing upon a pipe, and the third joins with her voice to beguile the strangers to a closer approach.

Plate 20.—*Scylla.*

'When lo! fierce Scylla stoop'd to seize her prey,
Stretched her dire jaws, and swept six men away.'—*B.* 12, *l.* 294.

Ulysses and his companions have escaped the wiles of the Sirens, and in Plate 20 have come up to the terrible rock Scylla, which is depicted as a monster with fierce vindictive expression. She has seized six of the companions of Ulysses and is holding them up, writhing like worms in her clasp. The ship is close by, with a row of terrified faces gazing over its side, and the figure of Ulysses standing erect in the fore-part, brandishing his sword as if wishing, however vainly, to wreak vengeance on the monster Scylla.

Plate 21.—*Lampetia complaining to Apollo.*

'Meantime Lampetia mounts th' aerial way,
And kindles into rage the God of Day.'—*B.* 12, *l.* 443.

Apollo, the god of the Sun, is driving through the air, mounted in his chariot, drawn by four horses. He is arrested in his course by Lampetia, who brings him a message that the companions of Ulysses, led by Eurylochus, have, unknown to him, killed some of the black oxen in Apollo's island, and were roasting their flesh on spits.

Plate 22.—*Ulysses asleep laid on his own coast by the Phæacian sailors.*

'And gently placed him on the rocky shore.'—*B.* 13, *l.* 137.

Ulysses, after finishing the narrative of his adventures to Alcinous, begged him to send him on his homeward way. He accordingly had loaded him with rich gifts and sent him away under the conduct of some Phæacian seamen. Ulysses fell asleep on the ship, and is brought to the shores of Ithaca unconscious. This plate represents him still asleep, being laid down gently on the sand by the Phæacians, who have borne him from the ship. He lies in an attitude of deep repose, resting his head upon his arm, upon the beautiful rug which Alcinous had given him. In the background some of the caskets and vessels, also brought from the king's household, are visible.

Plate 23.—*Ulysses conversing with Eumæus.*

'Enough of woes already have I known.'—*B.* 14, *l.* 45.

Ulysses had awakened upon his own shore of Ithaca after the Phæacians had left him. But Minerva had spread such a mist about the land that everything was changed, and he failed to recognise it. She afterwards appeared to him, explaining her meaning and giving him much counsel. She then had touched him with her rod, and changed his form into that of an old haggard man, clothed in a torn, dirty garment, and gave him a staff and a well-worn satchel. In this disguise he has gone to the abode of Eumæus, his own swine-herd, who has received him kindly, imagining him to be a poor wandering beggar, and has given him food and wine. This Plate shows them in close conversation. Ulysses is seated before Eumæus, and, with his staff in his hand, is leaning forward in the bent attitude of an old man, telling his companion that he has come through many toils and sorrows. Eumæus stands (also leaning upon a thick staff) listening with sympathetic attention to the tale, one hand supporting his forehead, and his heavy drapery flowing upon the ground in front of him as he bends forward.

Plate 24.—*Apollo and Diana discharging their arrows.*

'They bend the silver bow with tender skill,
And void of pain, the silent arrows kill.'—*B.* 15, *l.* 450.

The island Syria is here shown, which Eumæus had described to Ulysses as being a delightful land, where disease and pain are unknown, 'for when the tribes of men grow old in the city silver-bowed Apollo coming with Diana, attacking them with his mild weapons, slays them.' Apollo and Diana are represented in this Plate descending swiftly towards the earth, their bows in their hands, and are just about to take an arrow from the quiver to take aim at the form of an old man, who is stretched out upon a couch placed at the entrance of a building, surrounded by sorrowing figures.

Plate 25.—*Minerva restoring Ulysses to his own shape.*

'She said, and o'er him waves her wand of gold.'—*B.* 16, *l.* 186.

Ulysses is standing outside the hall, where he (still in the disguise of a beggar) has been conversing with Telemachus. Minerva has appeared and beckoned to him, and is now standing holding her rod above him in the act of restoring him to his own natural form and appearance. Telemachus, who does not perceive the presence of the goddess, is seated just inside the hall, his mantle wrapped about him.

Plate 26.—*Ulysses and his Dog.*

'Takes a last look, and having seen him, dies:
So closed for ever faithful Argus' eyes.'—*B.* 17, *l.* 399.

Ulysses coming up to his palace (again disguised as an old beggar) sees his old dog Argus lying neglected and wretched on a heap of refuse outside the house. The faithful animal recognises his master and tries to welcome him, but dies almost immediately. Ulysses stands gazing at him as he lies powerless, with tears in his eyes.

Plate 27.—*Ulysses preparing to fight with Irus.*

'Then pale with fears, and sickening with the sight,
They dragg'd the unwilling Irus to the fight.'—*B.* 18, *l.* 86.

Irus, a wanderer, had appeared in the halls of Telemachus, and had insulted Ulysses and offered to fight him, thinking soon to overcome a weak old man. Ulysses prepares to fight him, and when he had bound his tattered garment closely around his body, and thus displayed his strong, well-built limbs, Irus is so terrified that he hangs back, and is being forced forward to the contest by two of the suitors, who are determined that he shall fight.

Plate 28.—*Euryclea discovers Ulysses.*

'Deep o'er his knee inseamed remained the scar:
Which, noted token of the woodland war,
When Euryclea found, th' ablution ceased.'—*B.* 19, *l.* 544.

Ulysses has been invited by Penelope to come into her presence and tell her if in his wanderings he has heard any news of her lost husband. He has endeavoured to assure her that Ulysses is safe and will ere long return home. She is pleased that the old man has met with her husband, though she cannot believe that she will soon see him again, and has begged the stranger to be refreshed with bathing his feet. The old nurse Euryclea is summoned to wash his feet, and in this Plate is described as having just discovered a scar upon his knee, made years ago by the tusk of a wild boar while he was hunting. The old woman is looking up into his face in delighted surprise, exclaiming, 'Certainly thou art Ulysses.' Penelope meanwhile is seated behind Ulysses a little distance off, and is bestowing no attention upon the occurrence, Minerva having engaged her mind upon other things, so that she should not understand what was passing.

Plate 29.—*The Harpies going to seize the daughters of Pandarus.*

'Wing'd harpies snatched th' unguarded charge away.'—*B.* 20, *l.* 92.

The occurrence here illustrated was alluded to by Penelope in her prayer to Diana during the night when she lay sleepless on her couch, mourning for her lost husband Ulysses, and wishing that the goddess would strike her breast with an arrow, or that the tempests would carry her away, 'as the daughters of Pandarus were taken.' Three female figures, clasped in each other's arms, alarm and consternation expressed in their faces and attitudes, are being whirled away into the hands of the harpies, three monsters with men's heads and the wings and claws of a vulture, who are hovering around them with talons raised to clutch at their shrinking forms.

Plate 30.—*Penelope carrying the bow of Ulysses to the Suitors.*

'To the proud suitors bears in pensive state
Th' unbended bow, and arrows wing'd with fate.'—*B.* 21, *l.* 61.

Penelope, to put an end to the riotous, wasteful living of the suitors in her son's house has determined to give her hand to the one who should shoot an arrow from the polished bow of Ulysses through twelve rings fixed on stakes, with which her husband used to practise. She is represented as walking from her chamber to the hall where the suitors are assembled, carrying in her right hand her husband's bow and quiver; with the other hand she modestly holds up a veil before her cheeks. Two of her maidens follow her, one bearing a casket. The suitors are seen seated round a table pledging each other in wine, which they hold up in cups above their heads.

Plate 31.—*Ulysses killing the Suitors.*

'"Haste and return," Ulysses made reply,
"While yet th' auxiliac shafts this hand supply."'—*B.* 22, *l.* 122.

Ulysses, after the suitors had each failed to stretch his bow, took it himself, and shot an arrow through all the shafts. Then, seizing another arrow, from his quiver he aimed it at Antinous, killing him. The rest of the suitors armed themselves and turned to wreak vengeance upon him, in which they are represented in this plate. Ulysses is standing with his bow in his hand ready stretched, just about to shoot an arrow amongst the suitors; one of his feet is pressed upon the dead body of one of the slain, and others are seen stretched upon the ground near.

Plate 32.—*The meeting of Ulysses and Penelope.*

'At length recov'ring, to his arms she flew.'—*B.* 23, *l.* 213.

Ulysses, after having slain the suitors, changed his raiment and came into the hall where Penelope was seated upon her throne, with an attendant on either side of her. He has risen to speak to her, and at last she fully recognises him, and has run to his embrace.

Plate 33.—*Mercury conducting the souls of the Suitors to the infernal regions.*

'Cyllenius now to Pluto's dreary reign,
Conveys the dead, a lamentable train.'—*B.* 24, *l.* 1.

Mercury, clothed in a mantle, closely folded around him, his caduceus upon his shoulder, and his pegasus and winged sandals on, is leading the way, while the shivering, terrified souls of the suitors come floating after him in a confused group, enveloped in a cloud of drapery. Two forms are seated at the entrance, one gazing upon the approaching forms, as he sits with one hand resting upon his knee. The other figure is half-reclining, turning his face away, clasped between his hands, in an attitude of mournful dejection.

Plate 34

Describes 'Ulysses departing from Lacedæmon for Ithaca with his bride Penelope. Her father, Icarius, followed the car, intreating his daughter not to leave him. Ulysses offered her the choice of returning with her father or going with him. She answered nothing, but covered her face with her veil.'—*Pausanias in Laconia.*

TRAGEDIES OF ÆSCHYLUS.

PROMETHEUS CHAINED.

Plates 3 *and* 4.—*Strength.* 'Bind them around his hands with all thy force.'

Prometheus, having provoked the anger of Jupiter, was ordered by him to be bound to a rock on Mount Caucasus. He is here struggling vainly against three figures—Force, Strength, and Vulcan. Force and Strength, on his right and left, are holding his arms, while Vulcan, leaning over his left shoulder, is binding manacles round his wrists.

Plate 5. 'The Air
Pants to the fast beat of light-moving wings.'

Prometheus, left alone, securely fastened by hands and feet to the rock, hears amid his moaning a sound of moving wings, and sees approaching him four Nymphs of the Ocean.

Plate 6. 'Far distant thro' the vast expanse of air,
To thee, Prometheus, on this swift-winged steed,
Whose neck unreined obeys my will, I come.'

Prometheus is visited by Oceanus, who, mounted upon his winged steed, has ascended from the sea to sympathise with his ill fate, and to give him counsel. The Nymphs are seated in a group at the feet of Prometheus, with their heads bent in grief and sympathy.

Plate 7. 'Still when retired to rest all bodied forms
Visit my slumbers nightly, soothing me.'

Io, resting upon her couch, is visited by nightly visions and voices warning her to go away to Lerna.

Plate 8. 'The impetuous storm
Rolls all its terrible fury on my head.'

Prometheus, still surrounded by the faithful Nymphs of the Ocean, who cluster at his feet, has been visited by Mercury, who has vainly endeavoured to make him see his folly in continuing to rebel against Jupiter, and has warned him of the terrible storm which is coming upon him from heaven.

THE SUPPLICANTS.

Plate 9. 'Protector of the suppliant, gracious Jove,
Look with an eye of pity on this train.'

The daughters of Danaus, King of Egypt, have come over to Argos in order to avoid marriage with the sons of Ægyptus. They are here represented laying suppliant branches before the gods, and imploring their protection.

Plate 10. 'He arms each god for punishment,
And from his high and holy throne
Sends all his awful judgments down.'

Jupiter is sending out the gods equipped for war, armed with lightning and weapons, to render justice and punish wrongdoing on the earth.

Plate 11.—*Danaus.* 'Best sit together, virgins,
Around this altar sacred to the gods,
Presiding o'er the games.'

Danaus fears that danger is at hand, as he sees horses and chariots approaching in the distance. He therefore begs his daughter to assemble round the altar dedicated to the gods, still holding their suppliant wreaths reverently in their hands. In obedience to this command they are grouped around the altar, some kneeling and imploring the gods to protect them, while Danaus stands among them with uplifted hand, giving them advice.

Plate 12. 'Again I raise the mournful cry,
They come, they come, the haughty foes.'

The daughters of Danaus, finding they had been deceived by Pelasgus (who had assured them of safety from their pursuers), again rush to the temple and prostrate themselves before the gods, imploring help from their enemies whom they hear advancing upon them.

Plate 13.—*Pelasgus.* 'Whence these outrageous deeds?'

A herald has been sent by the sons of Ægyptus to fetch the daughters of Danaus. On their refusing to go he endeavours to force them to accompany him, and is dragging one of them by the hair. Pelasgus, King of the Pelasgi, to whom she has appealed for protection, interferes, and is drawing his sword to prevent the herald from carrying out his purpose.

Plate 14. 'Round thee, where'er thou leadst the way,
Joyful the frolic Cupids rove.'

Venus is floating through the air surrounded by Cupids, while Harmony, represented by a figure in flowing drapery, with a harpsichord in her hand, upon which she is playing, soars away on her left hand.

THE SEVEN CHIEFS AGAINST THEBES.

Plate 15. 'Seven valiant chiefs
Slew on the black-orbed shield the victim bull,
And dipping in the gore their furious hands,
In solemn oath attest the god of war.'

Polynices, who had been deprived by his brother Eteocles of his share in the government of Thebes, had gone to the King of Argos (Adrastes) for help, and had returned with a large army against Thebes to demand his rights. The command of this army had been given to seven celebrated chiefs, who were each to attack one of the gates of Thebes. Before starting they have killed a bull, and each dipping their hand in its blood, are swearing to the god Mars that they will demolish the city of Thebes and steep the land in gore.

Plate 16. 'Look down, look down!
O save thine own!
Nor leave us to the foe a prey.'

The ladies of Thebes have assembled in the Temple, and are prostrating themselves before the gods, beseeching deliverance from the advancing army of Polynices.

Plate 17. 'Royal Apollo took his aweful stand,
Repaying on the race of Œdipus
The ill-advised trangression of old Laius.'

Polynices and Eteocles (after much blood has been shed in fighting on either side) have determined to decide the matter by single combat. They are advancing upon each other with spears, while Apollo behind Eteocles is shooting at them in revenge for the transgression of their grandfather Laius.

Plate 18. 'With what a ruthless and destructive rage
The Furies hurl their vengeful shafts around,
And desolate the house of Œdipus.'

The bodies of Eteocles and Polynices being borne along preceded by a herald, and followed by their two sisters, Antigone and Ismene, and other mourners, who with clasped hands are bewailing the death of their brothers, slain by each other.

AGAMEMNON.

Plate 19. 'Sound high the strain, th' according notes prolong,
Till Conquest listens to the raptured song.'

A bard singing the praises of Agamemnon, seated on a chair, with his lyre in his hand. The goddess of Song is hovering near, with a wreath of laurels in her hand to incite them to noble strains.

Plate 20. 'The fleeting form beguiles
On Sleep's quick pinions passing light.'

Menelaus, the husband of Helen, is alluded to by the Chorus as 'Yearning after beyond the sea.' . . 'And melancholy visions, appearing in dreams, present themselves, bringing a vain delight' on the consequence of his longing—the passage herein used by Flaxman to introduce this beautiful illustration.

Plate 21. 'My royal lord, by whose victorious hand
The tow'rs of Troy are fall'n.'

Agamemnon, after the ruin of Troy, is returning to Argos with Cassandra, in a chariot drawn by four horses, and followed by armed soldiers. He is met by the old men of Argos, who welcome his return with eager reverence.

Plate 22. 'My king, my royal lord, what words can show
My grief.'

Clytemnestra is standing by the dead body of Agamemnon, whom she has slain with a battle-axe as he came from his bath. The body of the unfortunate Cassandra, who has shared his fate, lies in the background. At the head and feet of the king are citizens of Argos, bent in attitudes of grief and horror at hearing from the lips of Clytemnestra what she has done.

THE CHOEPHOROE.

Plate 23. 'To thee these crisped locks,
In the anguish of my soul,
I now devote.'

Orestes, accompanied by his friend Pylades, has revisited Mycenæ, and is consecrating to the deities a ringlet of his hair over the tomb of his murdered father, whose death he has determined to avenge.

Plate 24.—*Orestes.* 'They bring oblations.'

Electra, daughter of Agamemnon, followed by some Trojan dames, is carrying funereal libations to the tomb of her father.

Plate 25.—*Orestes.* This tissue, view it.'

Orestes, accompanied by his friend Pylades, has just reached Mycenæ, and is trying to persuade his sister Electra of his identity by showing her a scarf she had formerly woven for him, and also a ringlet of his hair which he had placed on the tomb of his father.

Plate 26. 'Behold the proud oppressors of my country.'

Orestes has avenged the death of Agamemnon by slaying Clytemnestra and Ægisthus in their palace. He is pointing to their dead bodies, which lie together, and relating to a sorrowful witness the reason of this awful slaughter, justifying the death of his mother as the murderer of her husband.

Plate 27. 'Look, look!
Distraction's in the sight, I fly, I fly.'

Orestes is pursued by the Furies after the murder of his mother Clytemnestra, and rushes away to Argos.

THE FURIES.

Plate 28. 'To Phœbus, at his birth,
Rich gifts, in honour of the day, she brought.'

Latona is reclining on a bank with her infant son Apollo on her knee, to whom Phœbe is presenting gifts.

Plate 29.—*Orestes.* 'Tis not unknown to the royal Apollo
That I have done no need of base injustice.'

Orestes has come to Delphi, pursued by the Furies, and hurries to the temple of Apollo, whom he beseeches to protect him. Apollo promises him his aid, but tells him to go on to the city of Pallas, where he can by the judges be freed from the fury of his persecutors, the Erinnys of his mother, who are now sleeping in the background on seats.

Plate 30.—'Awake, arise, rouse her as I rouse thee.'

The ghost of Clytemnestra has risen among the sleeping Furies. One of them, hearing her words, is endeavouring to arouse the others.

Plate 31. 'When mantled in these sable-shaded stoles,
With blood-besprinkled feet we urge the chase,
Sinks darkling to th' infernal shades.'

The Furies still pursue Orestes, and are endeavouring to drive him down to Hades.

Plate 32. 'Go to those sacred flames—they will conduct you.'

Orestes has been acquitted by the Areopagites, who have judged his case under Minerva's auspices. Minerva and Apollo are sending away the Furies, while Orestes stands quietly behind them, leaning upon his staff with folded arms.

THE PERSIANS.

Plate 33. 'The Morn, all beauteous to behold,
Drawn by white steeds, bounds o'er the enlightened earth.'

The goddess Aurora, in her chariot drawn by four white steeds and surrounded by Nymphs of the Air, comes to occupy the earth after the gloomy Night has withdrawn.

Plate 34.—*Atossa.* 'Down my son
Fell from the seat.'

The scene Atossa, the mother of Xerxes, saw in a terrible dream. She beheld two beautiful figures of women, representing Persia and Ionia, having a feud. Her son Xerxes was trying to soothe and check them, and finally yoked them and harnessed them to his chariot. The one was tractable, but Ionia kept plunging and whirling the car along until she snapped her yoke and Xerxes fell from his seat. His father Darius stands watching the affair.

Plate 35. 'Whilst broken rocks whirl'd with tempestuous force,
And storms of arrows crushed them.'

The Greeks have pursued the Persians to the edge of the rocky coast, and throwing them down are hurling pieces of rock after them, and shooting their arrows.

Plate 36. 'And Asia, sinking on his knee,
Oppressed, with griefs oppressed, bends to the earth.'

Asia, personified by a female figure, is bending down, overcome with grief at the fate of the Persians, and defeat of her hero Xerxes.

WORKS AND DAYS.

Plate 2.—*Hesiod admonishing Perses.*

'Deep, let my words, oh Perses! graven be:
Hear Justice, and renounce the oppressor's plea.'

Hesiod, seated opposite to Perses, the youth, is begging him to follow the path of honourable work, and not allow contention or sloth to hinder him from performing it.

Plate 3.—*Pandora gifted.*

'Bade Hermes' lust endue with lust refined.'

Pandora, the beautiful woman made of clay by the god Vulcan, is being gifted by Hermes or Mercury with falsehood, craft, and a winning voice, while 'fair-tressed Hours' is crowning her with a garland of spring flowers.

Plate 4.—*Pandora attired.*

'Adored Persuasion and the Graces young,
Her slender limbs with golden jewels hung.'

Pandora is standing among the goddesses, being arrayed by them. Minerva is enrobing and girdling her, while the Graces bring flowers, and Persuasion is about to hang golden chains around her.

Plate 5.—*Pandora shown to the Gods.*

'On men and god in that same moment seized
The ravishment of wonder when they saw.'

Pandora is taken by Jupiter to be exhibited to all the Olympian deities, who are seated at congress at Mecone.

Plate 6.—*Pandora brought to Earth.*

'He bade heaven's messenger away thro' air
To Epimetheus' hands.'

Mercury is bringing Pandora to earth by command of Jove, to offer her to Epimetheus, the brother of Prometheus.

Plate 7.—*Pandora brought to Epimetheus.*

'But he received.'

Epimetheus, forgetful of the warning he had received from the wily Prometheus never to accept any gift from Jove, receives Pandora from the hands of Mercury, with the box which Jupiter had given her to present to the man whom she married.

Plate 8.—*Pandora opening the Vase.*

'She lifts the lid—she scatters ills in air.'

Pandora has lifted the lid from her box, and all the ills of life are flying out upon the startled Epimetheus, who is shrinking back in horror. Hope alone remains at the bottom of the casket, to comfort men amidst all the woes let loose.

Plate 9.—*Golden Age.*

'An age of gold,
Like gods they lived with calm, untroubled mind.'

A life of untroubled ease and happiness is here depicted, where a race of men lived as gods. Old age was unknown. The fields bore them ample fruits of its own will. All blessings were theirs, and they died only as if overcome with sleep.

Plate 10.—*Good Daemons.*

'Earth-wandering dæmons, they their charge began,
The ministers of good, and guards of man.'

After the Golden Age Jove scattered over the earth dæmons, kindly guardians of mortals, watching the decisions of Justice and suppressing harsh deeds—givers of riches, going to and fro everywhere over the earth.

Plate 11.—*Silver Age.*

'Nor would they serve the gods.'

The gods formed a second race of Silver, far inferior to the Golden race, living but a brief space, and suffering many griefs through their own imprudences. They refused to worship the gods, for which insult Jove buried them in the earth in anger.

Plate 12.—*Brazen Age.*

'They by each other's hands inglorious fell,
In freezing darkness plunged, the house of hell.'

A third race was formed by Jove of brass, formidable and mighty men, who fought and died in a short time, slain by each other.

Plate 13.—*Modesty and Justice returning to Heaven.*

'Justice and Modesty, from mortals driven,
Rise to the immortal family of heaven.'

Jupiter is welcoming back to the courts of heaven Justice and Modesty, who have been driven from the earth by the evil race of men. Justice has a vial in her hand, whose contents are flowing down upon the earth, while Modesty is bashfully hiding her face in her garment.

Plate 14.—*Iron Age.*

'For spoil they wait,
And lay the mutual cities desolate.'

The fifth race, or Iron Age, unloving and harsh. One man is shown slaying his brother, another cruelly dragging away some helpless women, while an aged parent sits disconsolate and alone, neglected by the sons he has brought up.

Plate 15.—*The Evil Race.*

'They thrust pale Justice from their haughty gates.'

The evil race are banishing Justice from their midst, with extended hands thrusting her away. She is floating aloft, bearing in her left hand her scales.

Plate 16.—*The Evil Race.*

'The god sends down his angry plagues from high,
Famine and pestilence: in heaps they die.'

The evil race, afflicted with plagues from heaven, are dying of various diseases. Wrath and Justice flying away over their heads.

Plate 17.—*The Good Race.*

'Dwell in their borders and their youth increase.'

The good race are shown bringing up their children in peace and plenty, honoured by the gods, who shower down blessings upon them.

Plate 18.—*Pleiades.*

'When, Atlas born, the Pleiad stars arise.'

The seven daughters of Atlas, who were changed into the constellation Pleiades, are rising over the earth, and the reapers below are shown by this that it is time for them to commence the harvest.

Plate 19.—*Pleiades.*

'And when they sink below
The morn-illumined west, 'tis time to plough.'

The Pleiades are setting in the west, a sign to the labourer, who has yoked his oxen and begins to plough his field.

Plate 20.—*The Happy Man.*

'He to whose note the auguries are given,
No rite transgress'd, and void of blame to heaven.'

The state of a happy man is here represented surrounded by good auguries, leaning upon his ploughshare to denote his industry, his well-fed oxen lying at his feet showing prosperity, an altar before him to denote that he does not neglect religious rites.

Plate 21.—*Theogony.*

'They to Hesiod erst
Have taught their stately song.'

The poet Hesiod is represented reclining at the feet of the goddess Night, who is teaching him the histories of the immortals, while his lambs are feeding around him at the foot of Mount Helicon.

Plate 22.—*Hesiod and the Muses.*

'And gave unto my hand
A rod of marvellous growth, a laurel bough.'

The Olympian Muses, daughters of Jove, are presenting Hesiod with a branch of very luxuriant olive, and breathe into him a voice divine that he may sing of the future and the past.

Plate 23.—*Jupiter and the Muses.*

'They the sweet spirit of their father Jove
Delight in heaven.'

The Muses delighting their sire with their sweet speeches, and making the top of snowy Olympus ring with the sound of their music and songs.

Plate 24. 'Then Love, most beauteous of immortals, rose.'

The goddess Love is here rising from the deep and conquering Night, Erebus, and Chaos, who lie at her feet, overcome by her superior charms.

Plate 25.—*Venus* (*Aphrodite*).

'The wafting waves
First bore her to Cythera's heavenly coast.'

The goddess Venus (Aphrodite) is shown rising upon the white-crested foam, and being wafted towards Cythera.

Plate 26.—*Venus.*

'Her Aphrodite gods and mortals name,
The foam-born goddess.'

Aphrodite having reached the wave-washed shores of Cyprus, is stepping forth from the foam upon the shore, where the verdure sprang directly her feet trod the earth.

Plate 27.—*Venus.*

'Her honours these,
From the beginning.'

Venus having just reached the assembly of the gods and goddesses, is receiving the homage which was hers from the first, from the Olympian gods and lovely maidens.

Plate 28.—*Sea Divinities.*

'From Nereius and the fair-haired Doris nymph,
Of Oceans perfect stream, the lovely race
Of Goddess Nereids rose.'

Nereus and Doris in the Ægean sea, surrounded by their daughters, the Nereides, dancing in chorus around them.

Plate 29. 'Echidna, the untameable of soul,
Above a nymph with beauty-blooming cheeks!'

Echidna, the monster, half woman, half serpent, is being led by her husband Typhaon, and followed by the two-headed Geryon, while her children, the monsters Hydra, Chimæra, and Orthos, surround them.

Plate 30.—*Astræus and Aurora.*

'The Morning to Astræus bare the winds
Of spirit untamed, West, South, and North.'

Astræus and Aurora are represented as borne along through space by their children, the strong-spirited winds, Zephyrus, Boreas, and Notus.

Plate 31.—*Saturn and his Children.*

'Did Saturn huge
Devour.'

Saturn is wresting his children from their distressed mother Rhea, to devour them, for fear they should, when grown up, retaliate his unkindness to his father.

Plate 32.—*Infant Jupiter.*

'Vast Earth
Took to herself the mighty babe.'

Rhea, in distress for the safety of her babe Jupiter, supplicates her parents, Earth and Starry Heaven, to contrive a plan whereby he can be kept from his father's cruelty. They comply with her request, and she delivers her infant into the arms of Earth, who receives it tenderly, while Heaven is gazing down benignantly upon them from among the stars.

Plate 33.—*The Brethren of Saturn Delivered.*

'The brethren of his father to be loosed.'

Jupiter delivers from their long captivity his father's brethren, who in return for this kindness bestow upon him the thunderbolts and lightning which Earth had until now kept hidden.

Plate 34.—*Gods and Titans.*

'Nor longer then did Jove
Withhold his force.'

The Titans having incurred the anger of Jove by their unceasing hostility, are being repulsed by the gods from Olympus, while Jove himself is hurling down darts upon them in great fury.

Plate 35.—*Giants and Titans.*

'The war-unsated Gyges, Briareus,
And Cottus bitterest conflict waged.'

The giants, with Cottus, Briareus and Gyges at their head, are engaging in deadly combat with the Titans, and hurling huge pieces of rock upon them with their sturdy hands.

Plate 36. 'The hollow-sounding palaces
Of Pluto strong, the subterranean god.'

Pluto and Proserpine in Tartarus, seated upon their throne, behind which, on their right, are the Furies, on their left the Harpies, while in the foreground, on one side, is Cerberus grasping some wretched victims in his jaws; on the other Death is dealing out her blows.

Plate 37.—*Iris.*

'Jove sends Iris down
To bring the great oath in a golden ewer.'

Iris, sent by Jove from Olympus, is procuring in a golden ewer some of the renowned water, the great oath of the gods, as some strife or quarrel has arisen among the immortals, or some falsehood uttered by them.

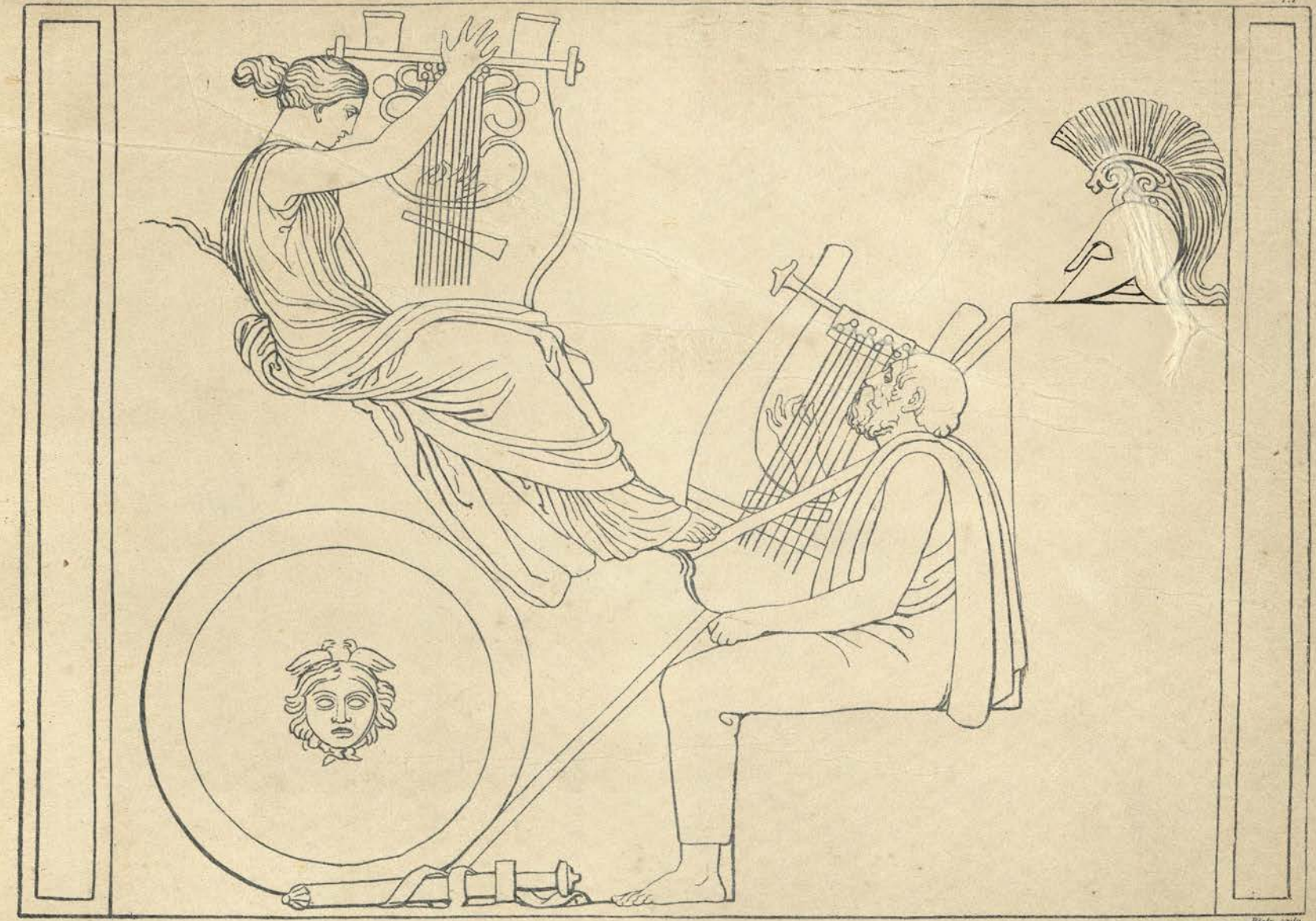
THE END.

BILLING AND SONS, PRINTERS, GUILDFORD, SURREY.

THE
ILIAD OF HOMER
ENGRAVED FROM THE COMPOSITIONS OF IOHN FLAXMAN R·A· SCVLPTOR, LONDON.

LONDON. SEELEY, JACKSON & HALLIDAY. 54 FLEET STREET.

HOMER INVOKING THE MUSE.



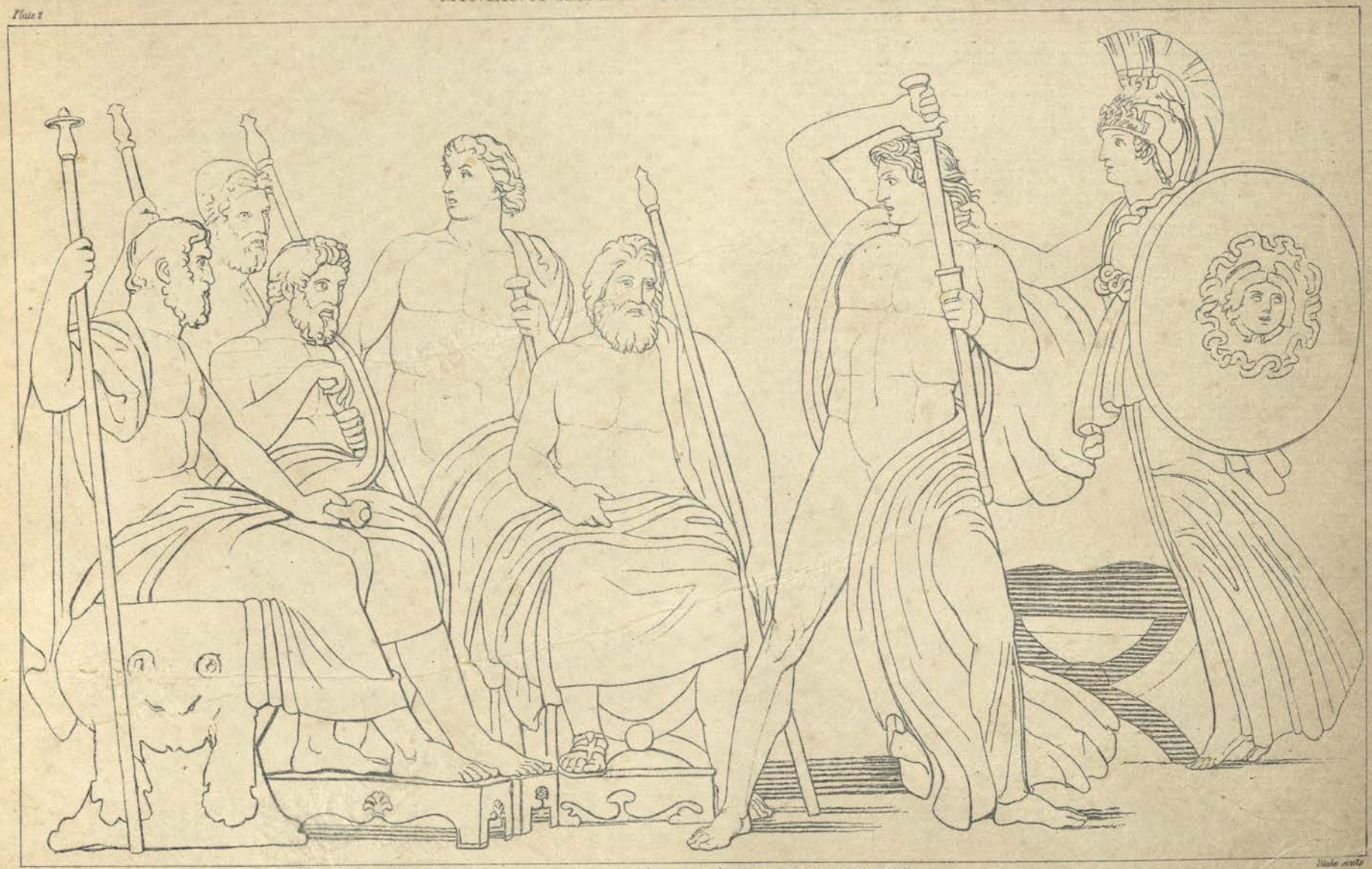
ACHILLES WRATH TO GREECE THE DIREFUL SPRING,

OF WOES UNNUMBERD HEAVENLY GODDESS SING!

Pope's Homer's Iliad, B.1

Plate 2

MINERVA REPRESSING THE FURY OF ACHILLES.



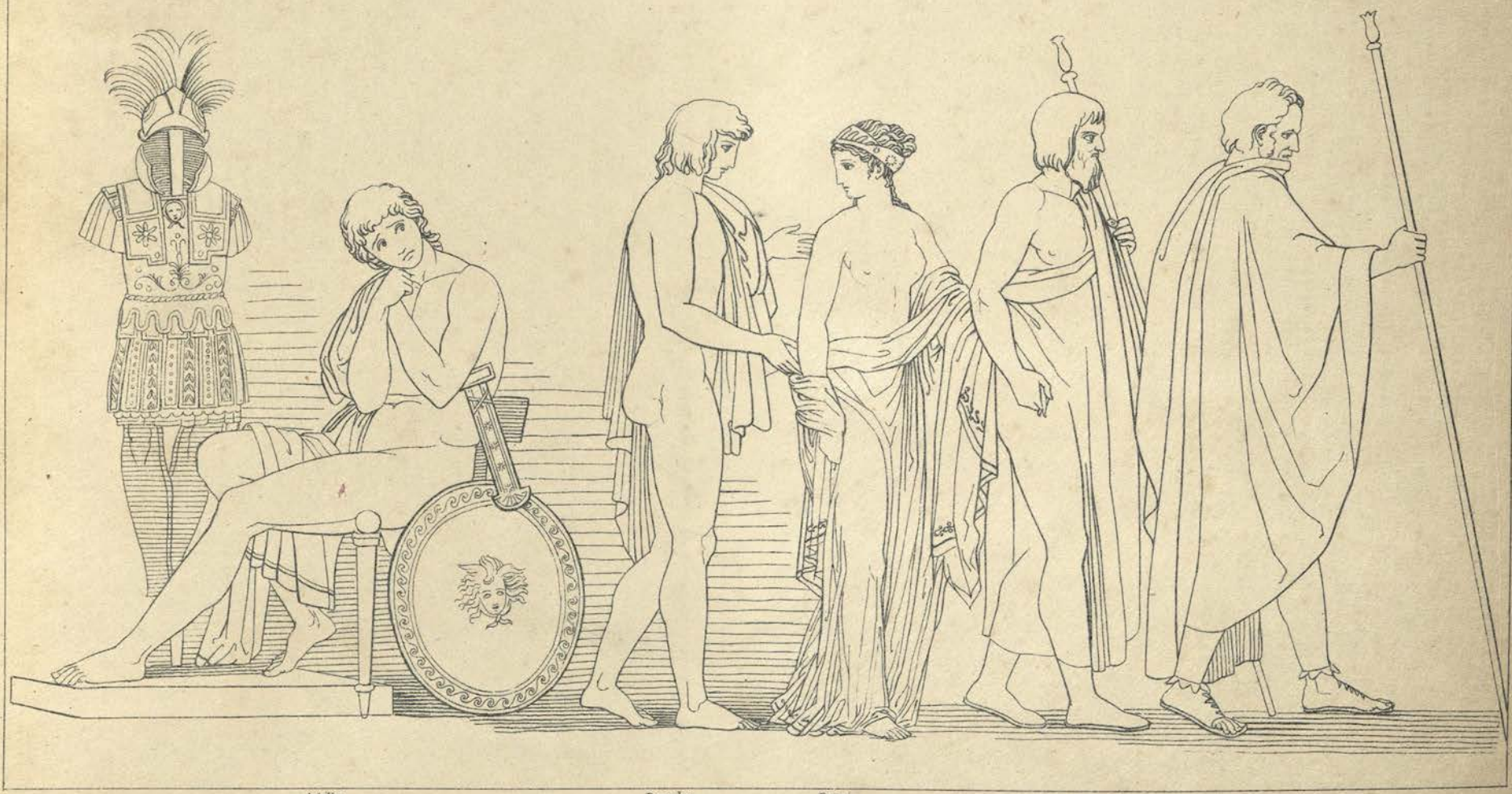
Blake sculp

WHILE HALF UNSHEATH'D APPEARD THE GLITTERING BLADE,

MINERVA SWIFT DESCENDED FROM ABOVE.

Pope's Homer's Iliad B I Line 260.

THE DEPARTURE OF BRISEIS FROM THE TENT OF ACHILLES.



Achilles *Patroclus* *Briseis*

PATROCLUS NOW TH' UNWILLING BEAUTY BROUGHT
SHE IN SOFT SORROWS AND IN PENSIVE THOUGHT
PAST SILENT AS THE HERALDS HELD HER HAND
AND OFT LOOKD BACK, SLOW MOVING O'ER THE STRAND.

Popes Homers Iliad B. 1 Line 450

Plate 4.

THETIS CALLING BRIAREUS TO THE ASSISTANCE OF JUPITER.

1402

Briareus

Frost. sculp

THEN CALLD BY THEE, THE MONSTER TITAN CAME.
(WHOM GODS BRIAREUS, MEN ÆGEAN NAME)

Popes Homers Iliad B: Line 300

Plate 6.

THETIS ENTREATING JUPITER TO HONOR ACHILLES.

Blake sculp.

THUS THETIS SPOKE BUT JOVE IN SILENCE HELD

THE SACRED COUNCILS OF HIS BREAST CONCEAL'D.

Pope's Homer's Iliad B. 1. l. 662.

JUPITER SENDING THE EVIL DREAM TO AGAMEMNON.

Jupiter

FLY HENCE DELUDING DREAM AND LIGHT AS AIR
TO AGAMEMNONS AMPLE TENT REPAIR

Popes Homers Iliad B 2 Line 6.

VENUS DISGUISED INVITING HELEN TO THE CHAMBER OF PARIS.

Venus disguised. *Helen.*

THE GODDESS SOFTLY SHOOK HER SILKEN VEST.

Popes Homers Iliad B.3. Line 478.

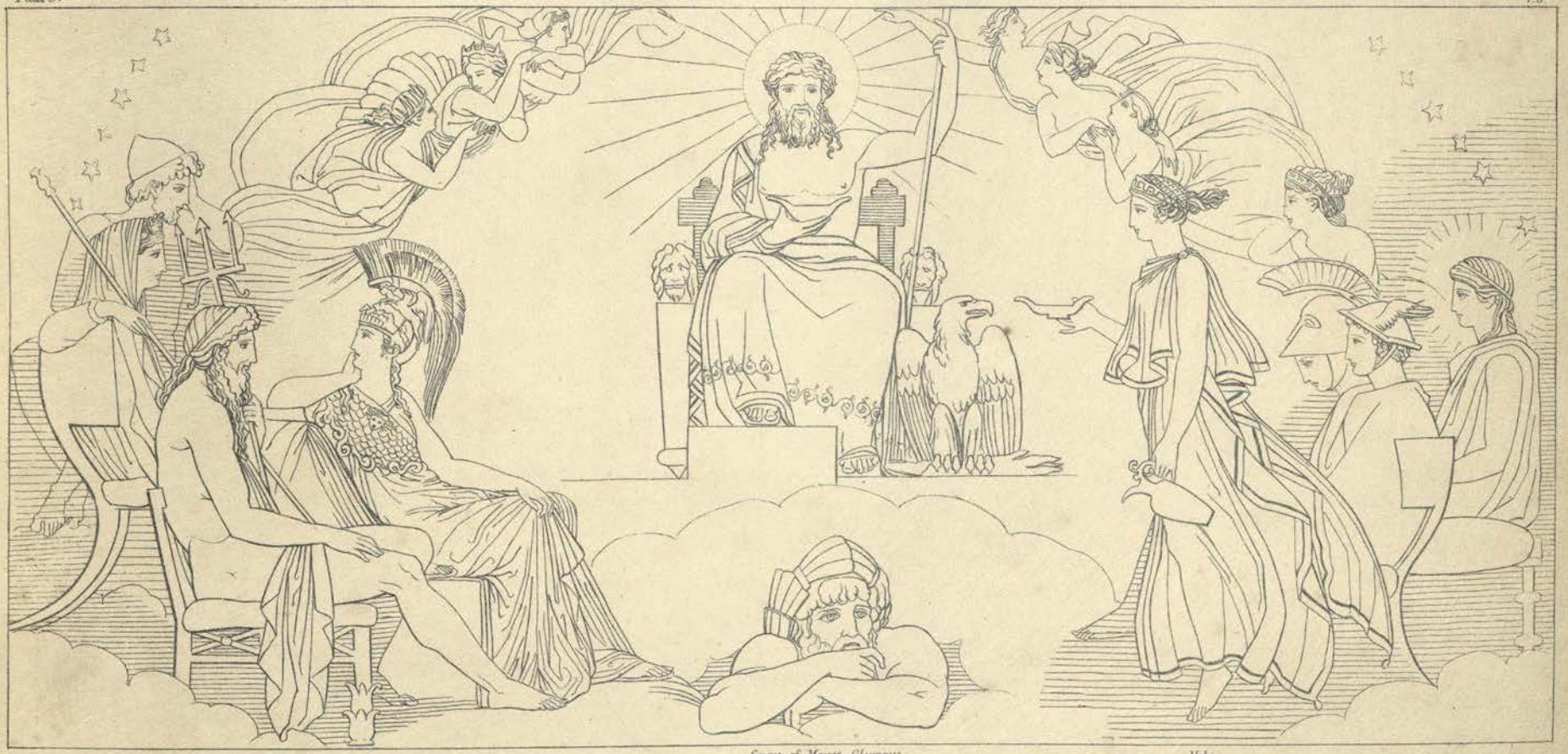
VENUS PRESENTING HELEN TO PARIS.

Venus Helen Paris Piroli sculp.

FULL IN HER PARIS SIGHT, THE QUEEN OF LOVE
HAD PLACED THE BEAUTEOUS PROGENY OF JOVE.

Popes Homers Iliad. B.3 Line 530.

THE COUNCIL OF THE GODS



Genius of Mount Olympus.

Hebe

IMMORTAL HEBE, FRESH WITH BLOOM DIVINE
THE GOLDEN GOBLET CROWNS WITH PURPLE WINE.
Popes Homers Iliad B. 1 Line 4.

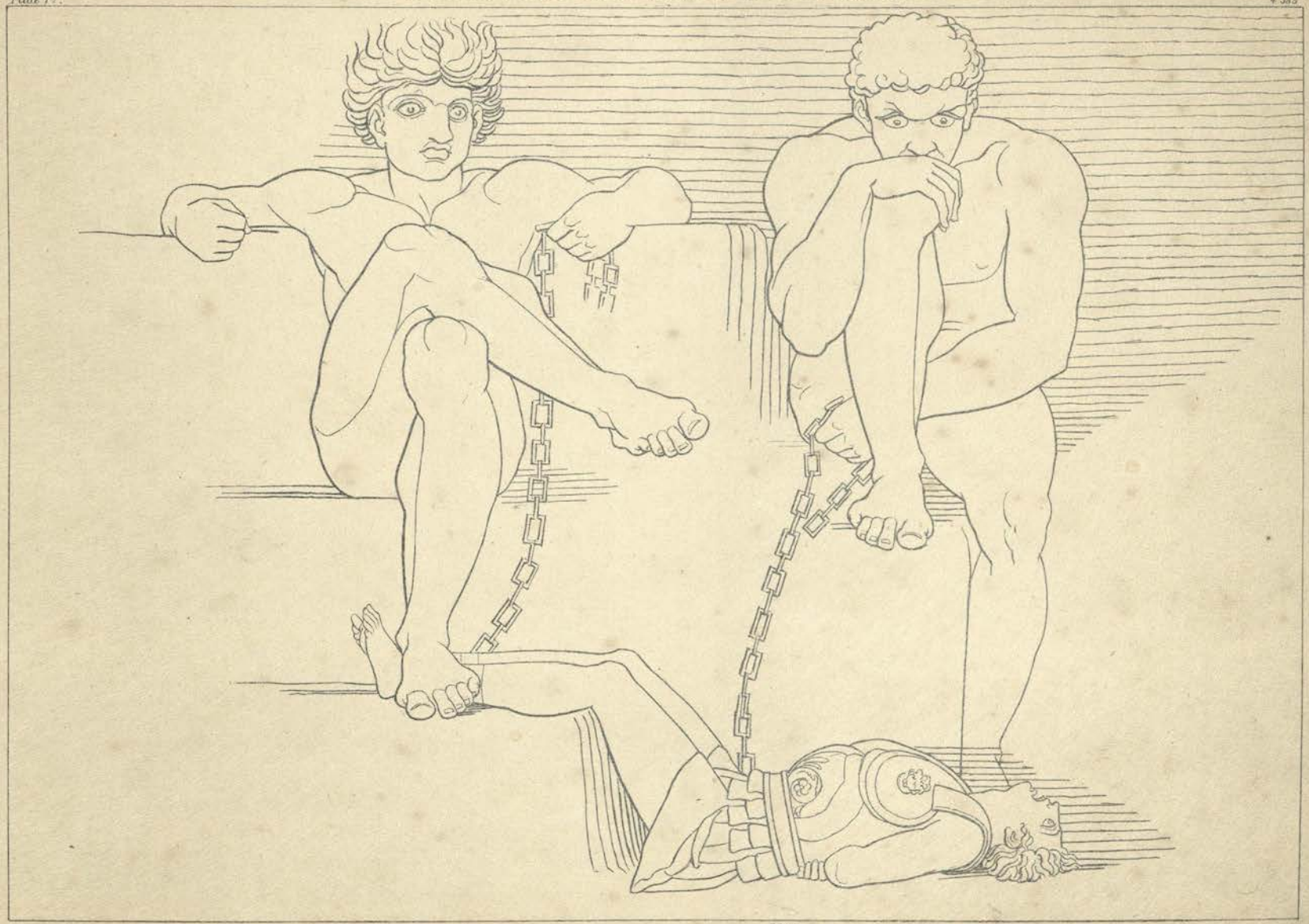
VENUS WOUNDED IN THE HAND, CONDUCTED BY IRIS TO MARS.

Mars *Iris* *Venus*

TO MARS WHO SAT REMOTE: THEY BENT THEIR WAY

Popes Homers Iliad B.5 Line 445

OTUS AND EPHIALTES HOLDING MARS CAPTIVE.

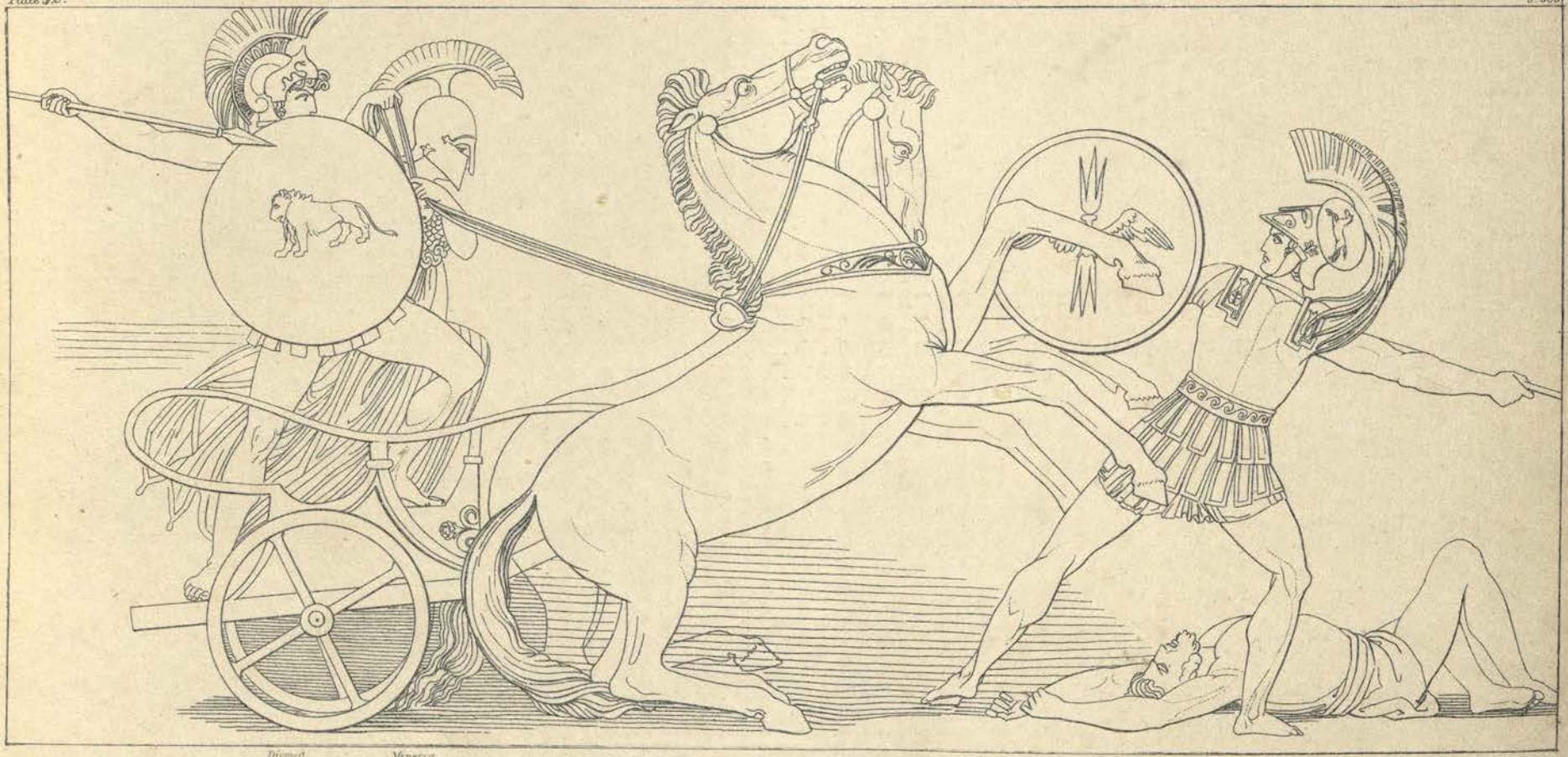


Mars

OTUS AND EPHIALTES HELD THE CHAIN.

Popes Homers Iliad B. 5 Line 678.

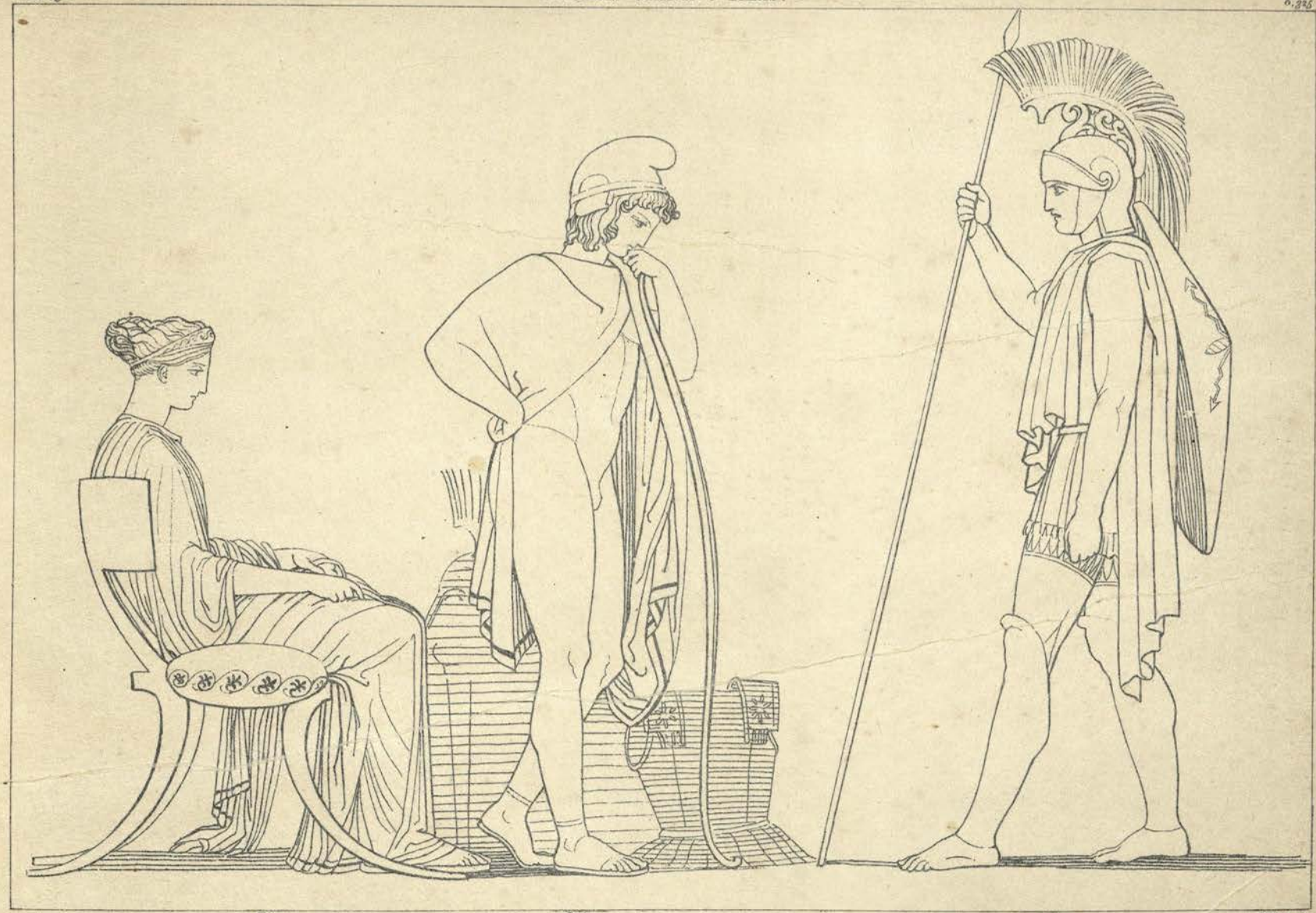
DIOMED CASTING HIS SPEAR AGAINST MARS.



NOW RUSHING FIERCE IN EQUAL ARMS APPEAR
THE DARING GREEK THE DREADFUL GOD OF WAR

Popos Homers Iliad. B. 5 Line 1040.

Plate 13. HECTOR CHIDING PARIS. 6.325



HIM THUS UNACTIVE; WITH AN ARDENT LOOK,
THE PRINCE BEHELD, AND HIGH RESENTING SPOKE.

Pope's Homer's Iliad B. 1. Line 260.

Plate 14.

THE MEETING OF HECTOR & ANDROMACHE.

6. 103.

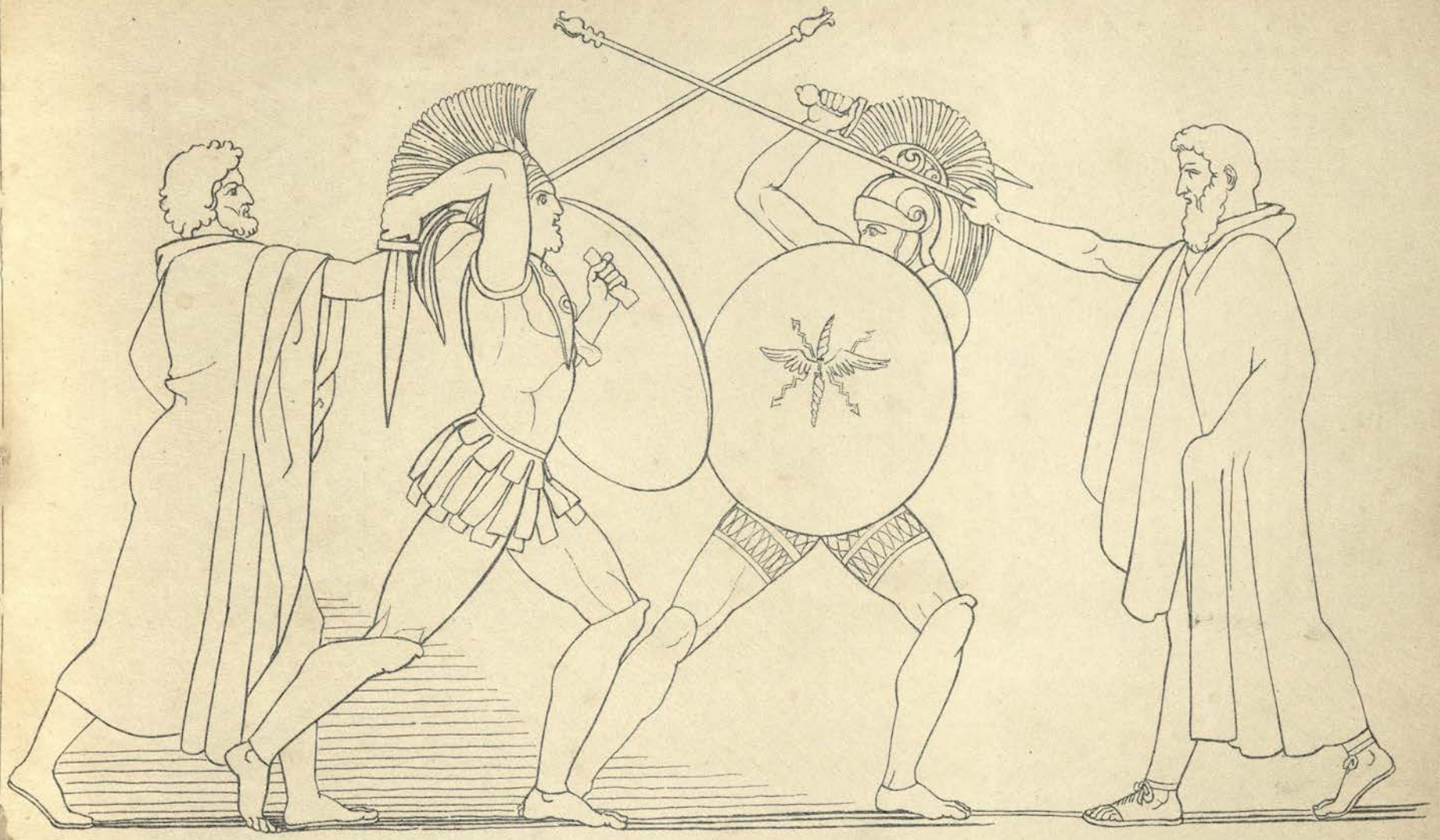
Hector

Andromache

Parker sc.

HUNG ON HIS HAND.

HECTOR & AJAX SEPARATED BY THE HERALDS.



Ajax Hector Pirch sc.

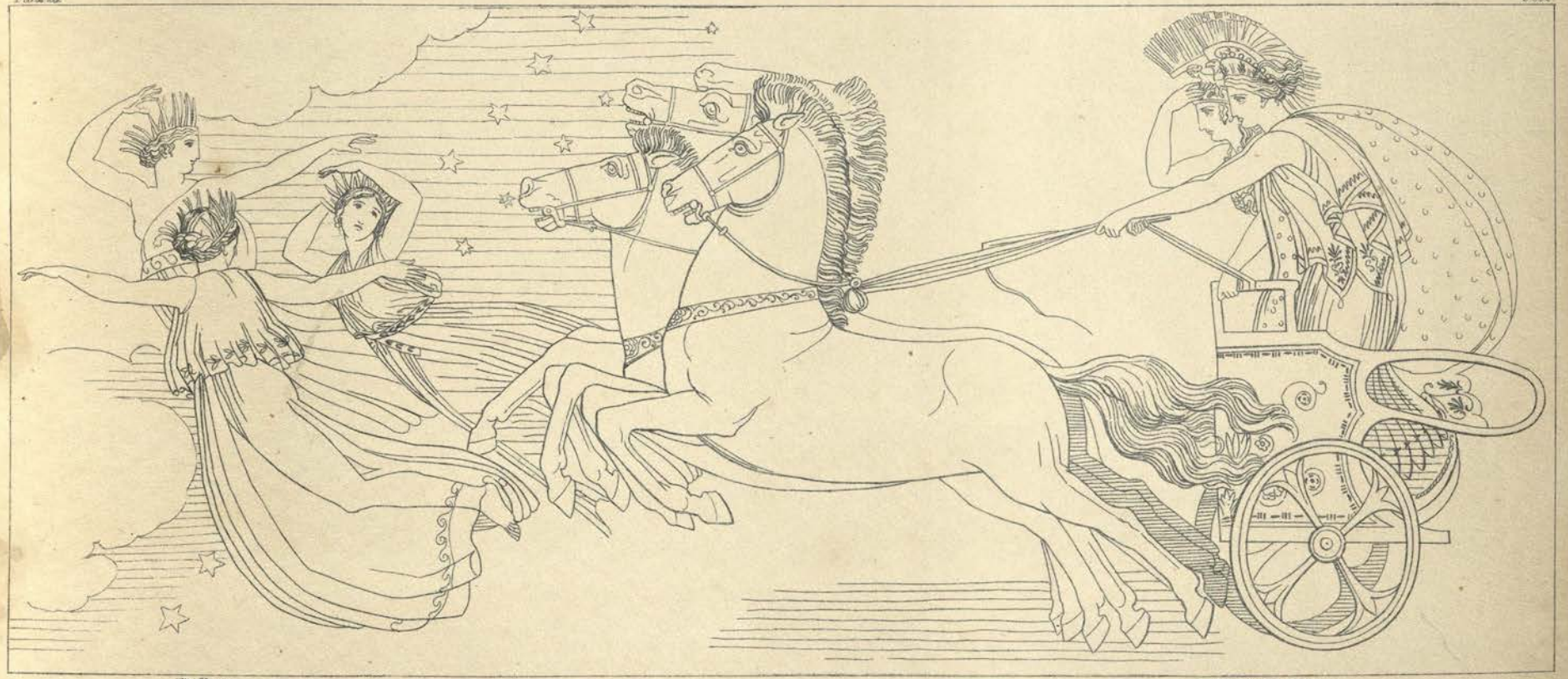
BETWEEN THEIR SWORDS THEIR PEACEFUL SCEPTRES REAR'D.

Pope's Homer's Iliad B. 7. Line 335.

Plate 62.

JUNO AND MINERVA GOING TO ASSIST THE GREEKS.

B.392.



SATURNIA LENDS THE LASH, THE COURSERS FLY

Popes Homers Iliad. B. 8. Line. 476.

THE HOURS UNLOOS'D THEM.

Pope's Homer's Iliad B. 8. Line 556.

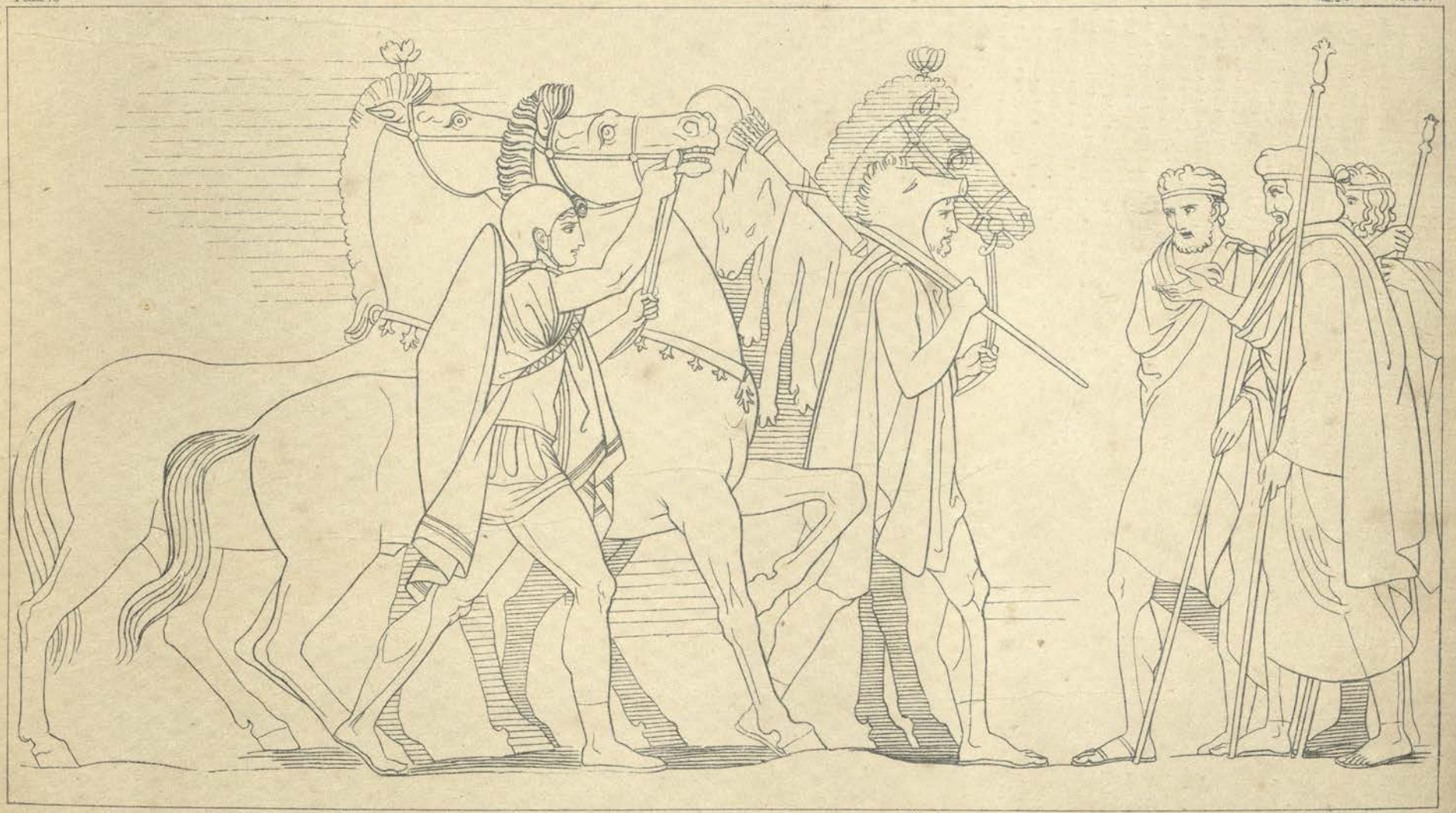
THE EMBASSY TO ACHILLES.

Patroclus *Achilles* *Ulysses* *Ajax* *Phœnix*

PRINCES, ALL HAIL.

Popes Homers Iliad B. 9 Line 260.

DIOMED AND ULYSSES RETURNING WITH THE SPOILS OF RHESUS.



SCARCE HAD HE SPOKE WHEN LO THE CHIEFS APPEAR.

Popes Homers Iliad B 10 Line 636.

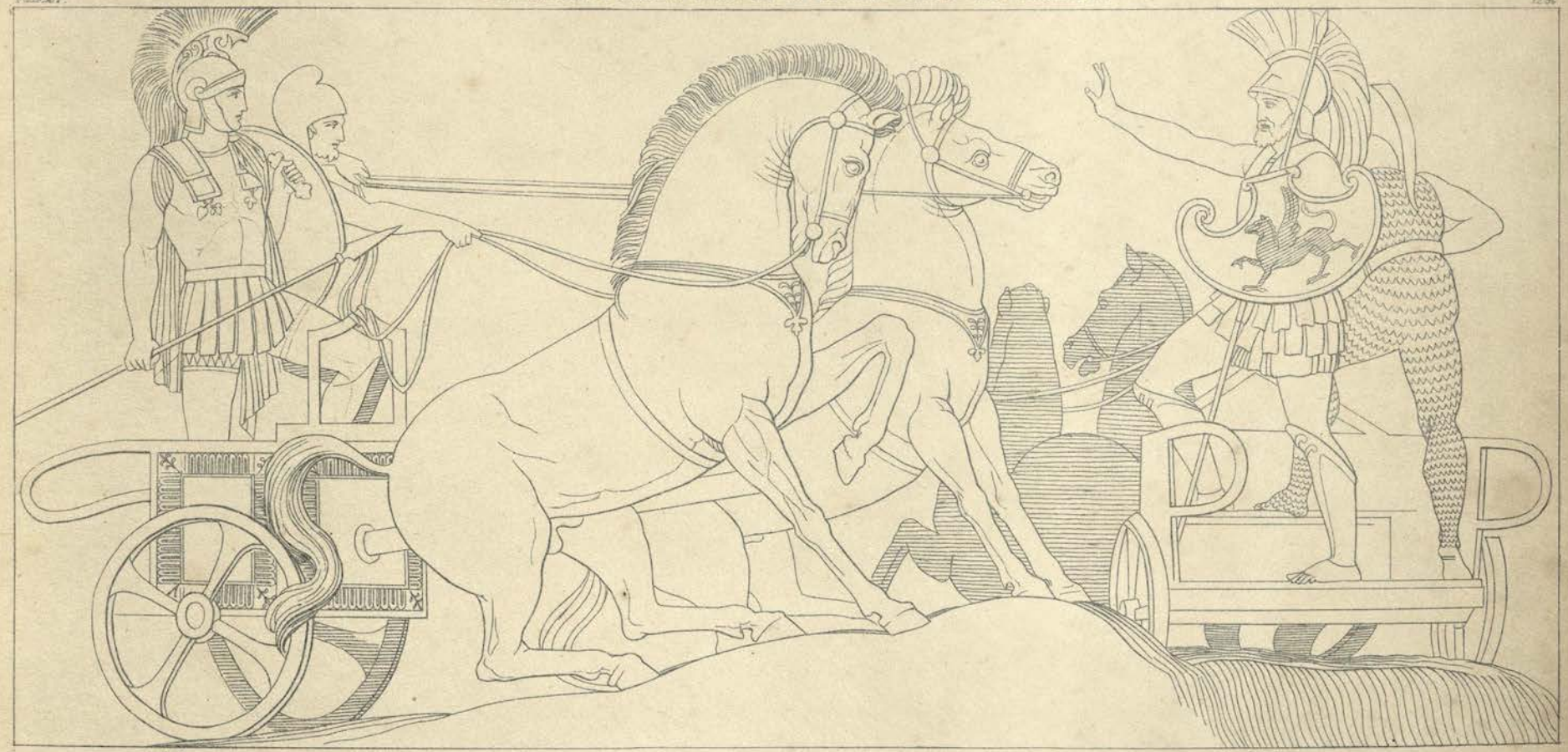
Pirolt sc.

WHEN BALEFUL IRIS, SENT BY JOVE'S COMMAND,
THE TORCH OF DISCORD BLAZING IN HER HAND.
Pope's Homer's Iliad B.n. Line 5.

Plate XI.

POLYDAMUS ADVISING HECTOR TO RETIRE FROM THE FRENCH.

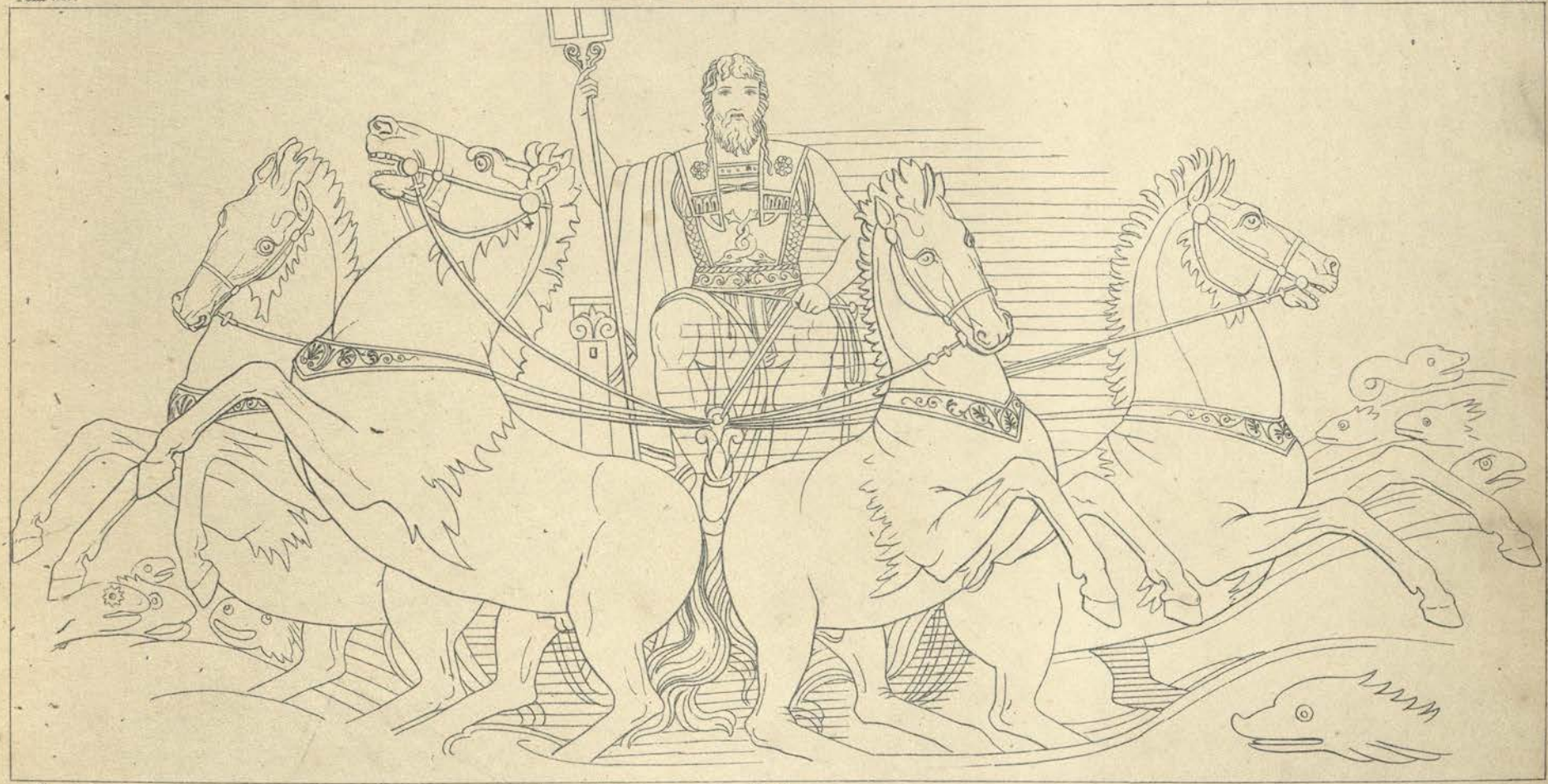
12 36



BACK FROM THE TRENCHES LET YOUR STEEDS BE LED

Pope's Homer's Iliad B 12 Lines 88

NEPTUNE RISING FROM THE SEA.



Neptune.

HE SITS SUPERIOR AND THE CHARIOT FLIES.

Pope's Homer's Iliad B. 13 Line 41.

Plate 23.

SLEEP ESCAPING FROM THE WRATH OF JUPITER.

14.259

Sleep

Piroli sculp.

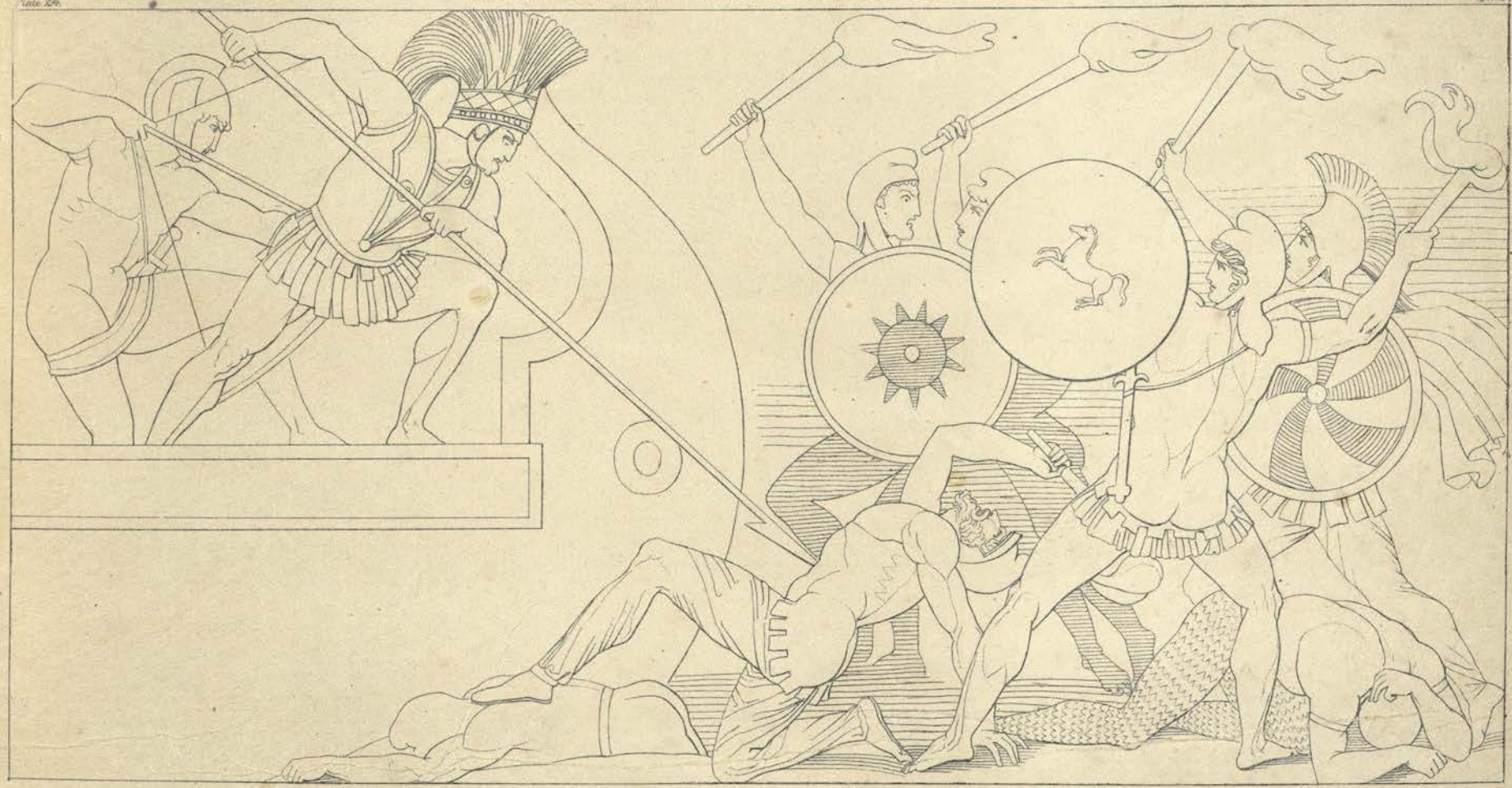
BUT GENTLE NIGHT TO WHOM I FLED FOR AID.
(THE FRIEND OF EARTH AND HEAVEN) HER WINGS DISPLAYD.

Pope's Homers Iliad. B. 14 Line 194

Plate 24.

AJAX DEFENDING THE GREEK SHIPS AGAINST THE TROJANS.

15.745



FULL TWELVE THE BOLDEST IN A MOMENT FELL
SENT BY GREAT AJAX TO THE SHADES OF HELL.

Popes Homers Iliad B.15 Line 504

Plate 23.

SLEEP AND DEATH CONVEYING THE BODY OF SARPEDON TO LYCIA.

16. 68

Sleap *Sarpedon* *Death*

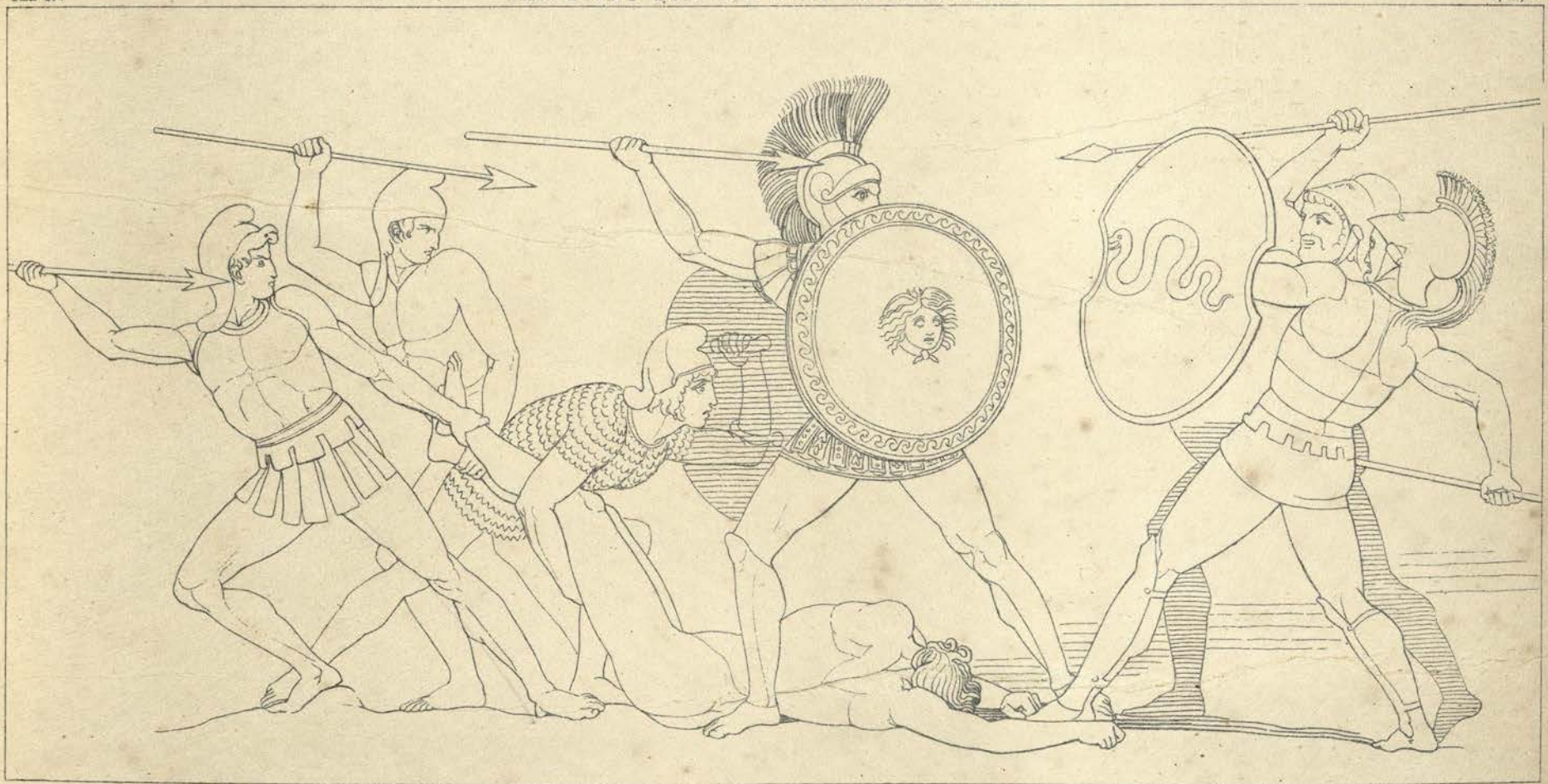
THEN SLEEP AND DEATH TWO TWINS OF WINGED RACE.
OF MATCHLESS SWIFTNESS, BUT OF SILENT PACE.

RECEIV'D SARPÉDON. AND THE GOD'S COMMAND
AND IN A MOMENT REACH'D THE LYCIAN LAND.

Popes Homers Iliad. B.16 Line 681.

Piroli sc.

Plate 26. THE FIGHT FOR THE BODY OF PATROCLUS. 17. 276.



Patroclus

Pirelli sc.

THE TROJANS SEIZE THE SLAIN.

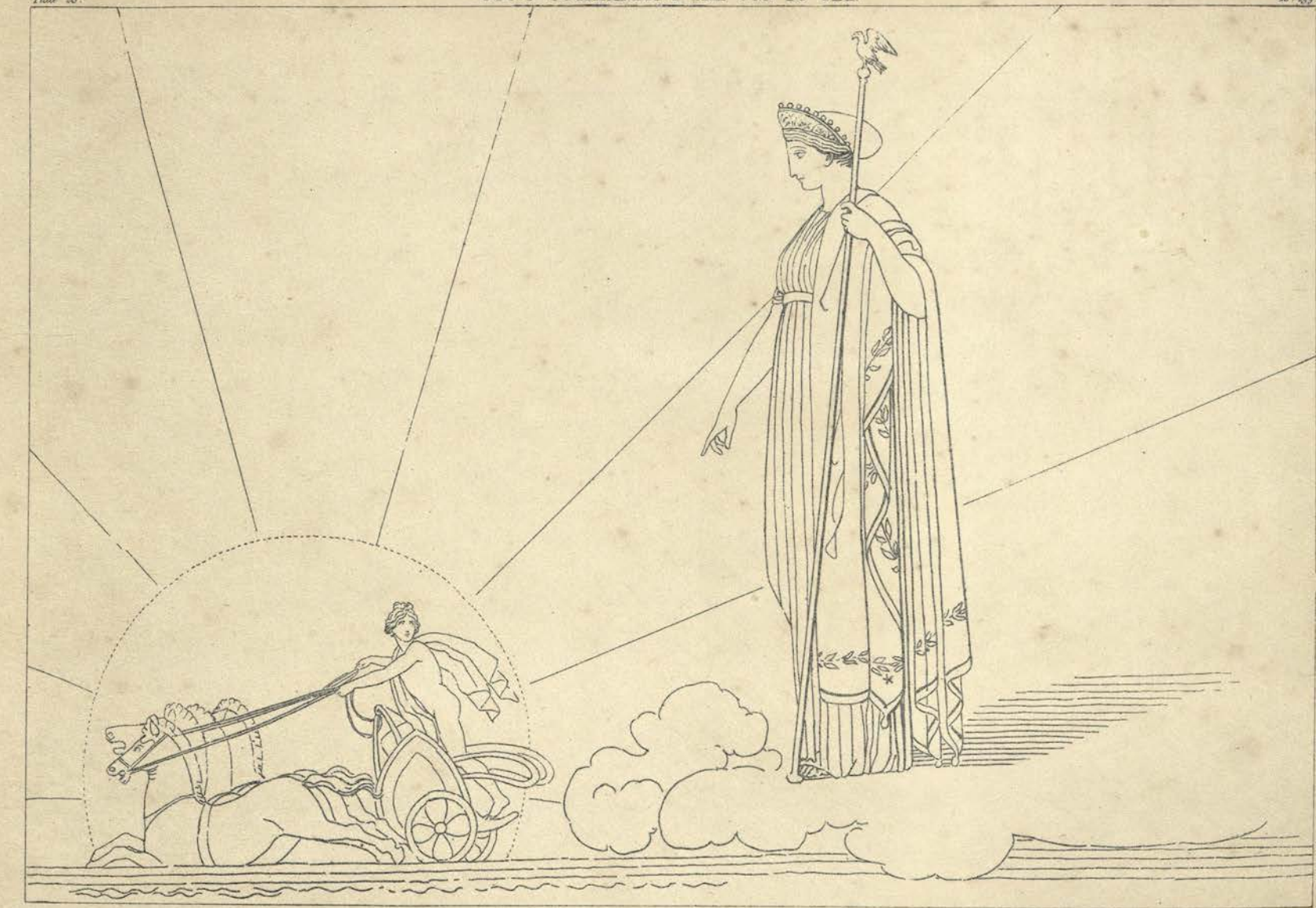
Pope's Homer's Iliad B. 17. Line 325.

Plate 27. THETIS ORDERING THE NEREIDS TO DESCEND INTO THE SEA. 16.140.

Thetis Piroli sc.

YE SISTER NEREIDS, TO YOUR DEEPS DESCEND.

Popes Homers Iliad B. 18. Line 177.



Juno

Piroli sculp.

IN OCEANS WAVES TH' UNWILLING LIGHT OF DAY,
QUENCH'D HIS RED ORB, AT JUNO'S HIGH COMMAND,

Pope's Homer's Iliad Book I line 284.

Thetis *Infant Vulcan* *Eurynome* *Hrell.sculp.*

SHE AND EURYNOME MY GRIEFS REDREST
AND SOFT RECEIVED ME ON THEIR SILVER BREAST.
Pope's Homers Iliad B.18 Line 163.

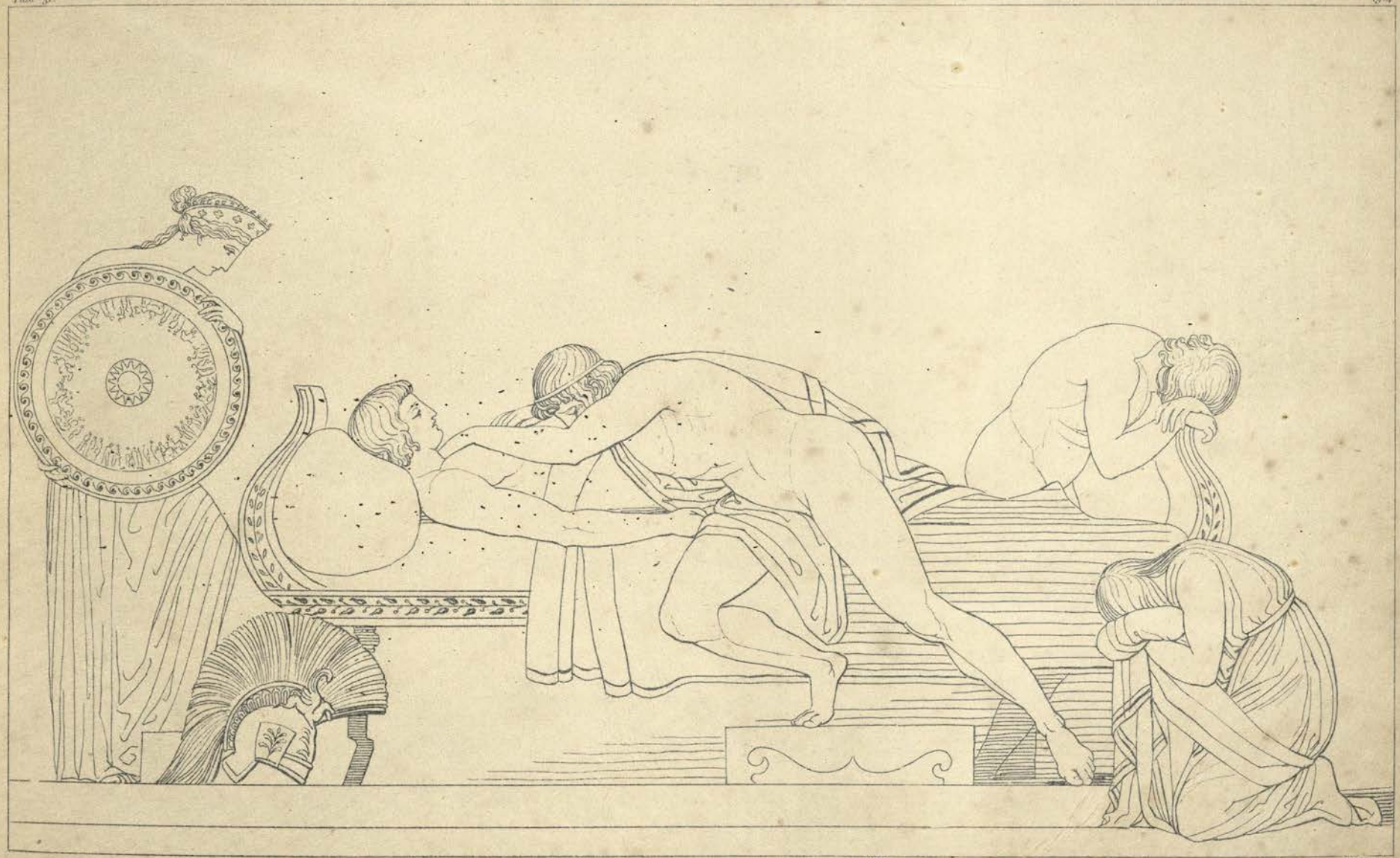
VULCAN AND CHARES RECEIVING THETIS.

Thetis — Chares — Vulcan — Pivoli sc.

THE MONARCH'S STEPS TWO FEMALE FORMS UPHOLD,
THAT MOVD, AND BREATHD, IN ANIMATED GOLD.

Popes Homers Iliad B.18 Line 485.

THETIS BRINGING THE ARMOUR TO ACHILLES.



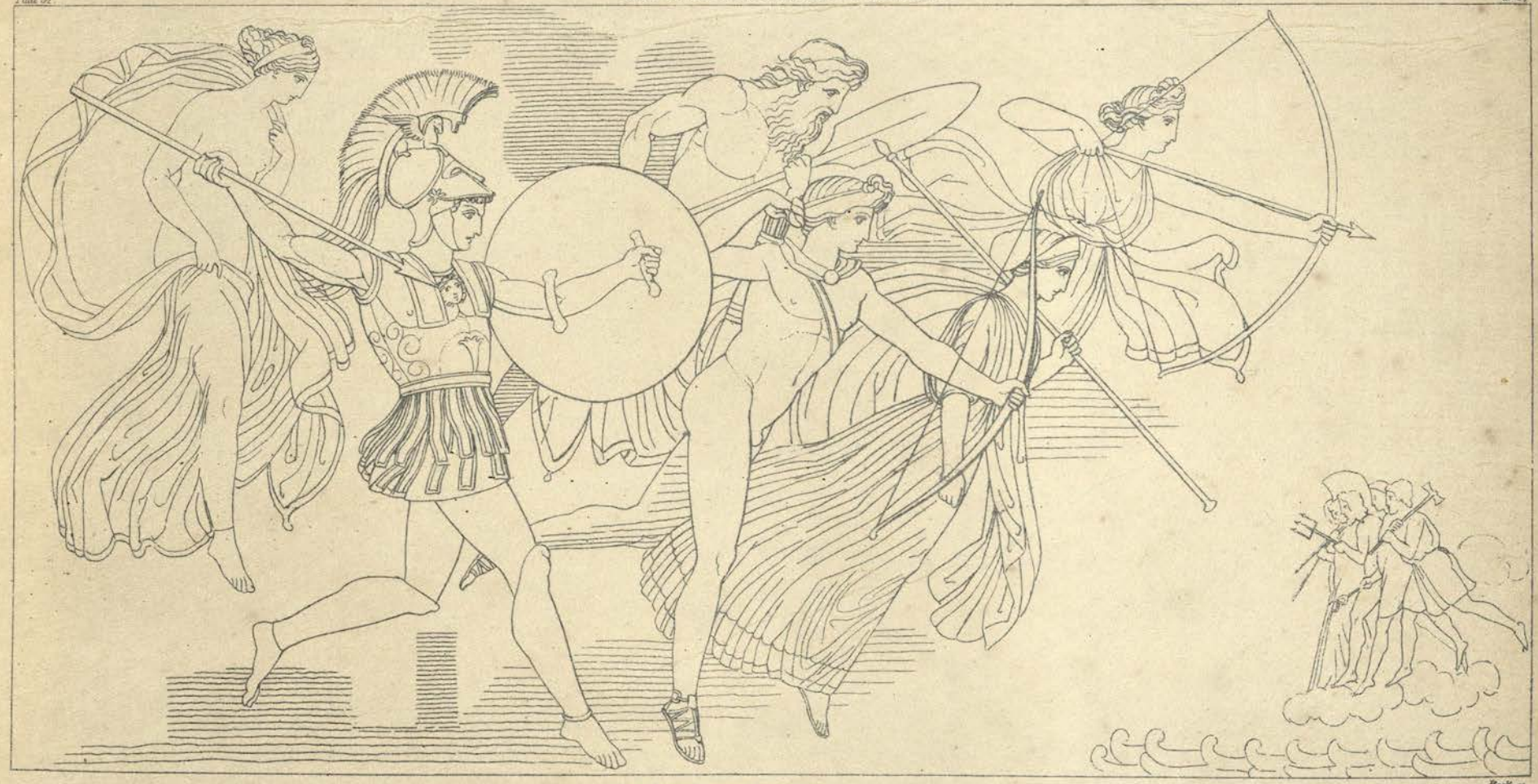
Achilles

Piroli sculp.

TH' IMMORTAL ARMS THE GODDESS MOTHER BEARS
SWIFT TO HER SON; HER SON SHE FINDS IN TEARS,
STRETCH'D O'ER PATROCLES CORSE.

Pope's Homers Iliad B. 1 Line 450.

THE GODS DESCENDING TO BATTLE.



Flaxman sc.

IN AID OF TROY, LATONA, PHŒBUS CAME,
MARS FIERY-HELM'D, THE LAUGHTER LOVING DAME,
XANTHUS, WHOSE STREAMS IN GOLDEN CURRENTS FLOW,
AND THE CHASTE HUNTRESS OF THE SILVER BOW.

Pope's Homer's Iliad. B. 20 Line 81.

ACHILLES CONTENDING WITH THE RIVERS.

HE SAID, AND ON THE CHIEF DESCENDS AMAIN,
INCREAS'D WITH GORE AND SWELLING WITH THE SLAIN.

Popes Homer's Iliad. B.21 Line 325.

Plate 34.

ANDROMACHE FAINTING ON THE WALL.

Andromache

Piroli sculp.

AROUND A TRAIN OF WEEPING SISTERS STANDS,
TO RAISE HER SINKING WITH ASSISTANT HANDS.

Pope's Homers Iliad B. 22 Line 605.

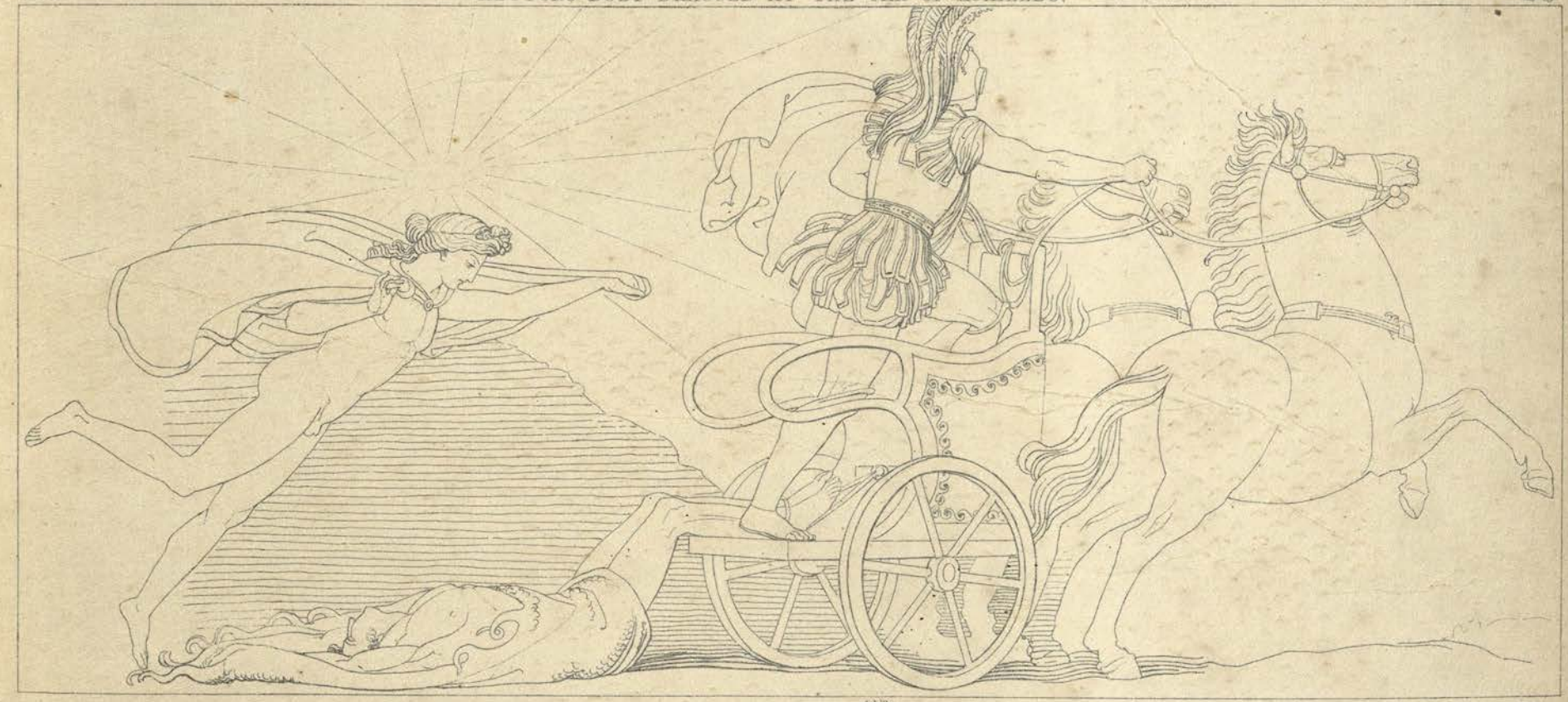
THE FUNERAL PILE OF PATROCLUS.

Perelle sc.

SWIFT AS THE WORD, THE WINDS TUMULTUOUS FLEW.

Pope's Homer's Iliad B. 23. line 268.

Plate 36. HECTORS BODY DRAGGED AT THE CAR OF ACHILLES. 24. 15.



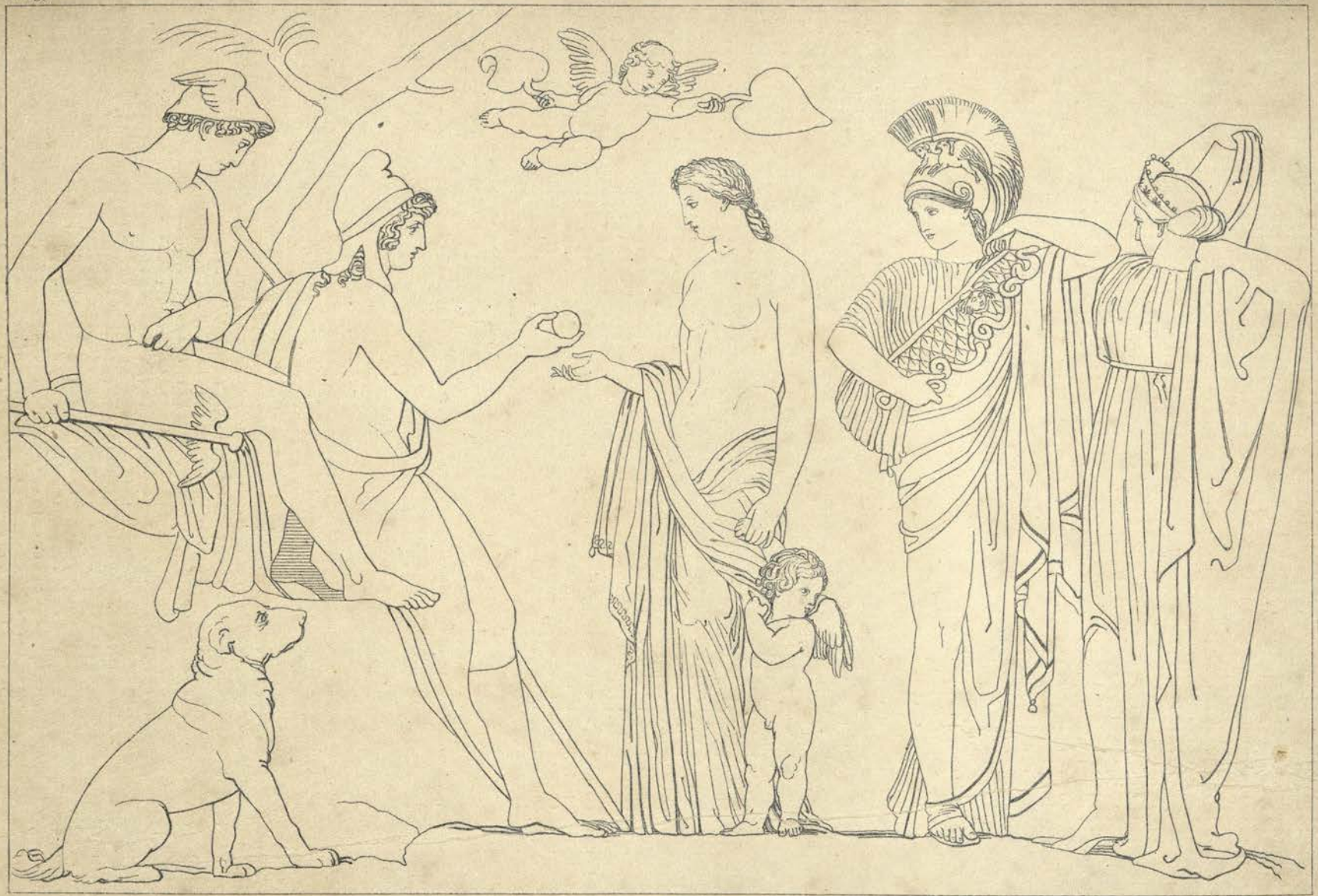
Achilles

Pinch sc.

THE CHARIOT FLIES, & HECTOR TRAILS BEHIND.

Pope's Homer's Iliad B. 24. Line 24.

THE JUDGMENT OF PARIS.



E'ER SINCE THAT DAY IMPLACABLE TO TROY.

Pope's Homer's Iliad B. XXIV. Line 36.

Plate 28. IRIS ADVISES PRIAM TO OBTAIN THE BODY OF HECTOR. ca. 189.

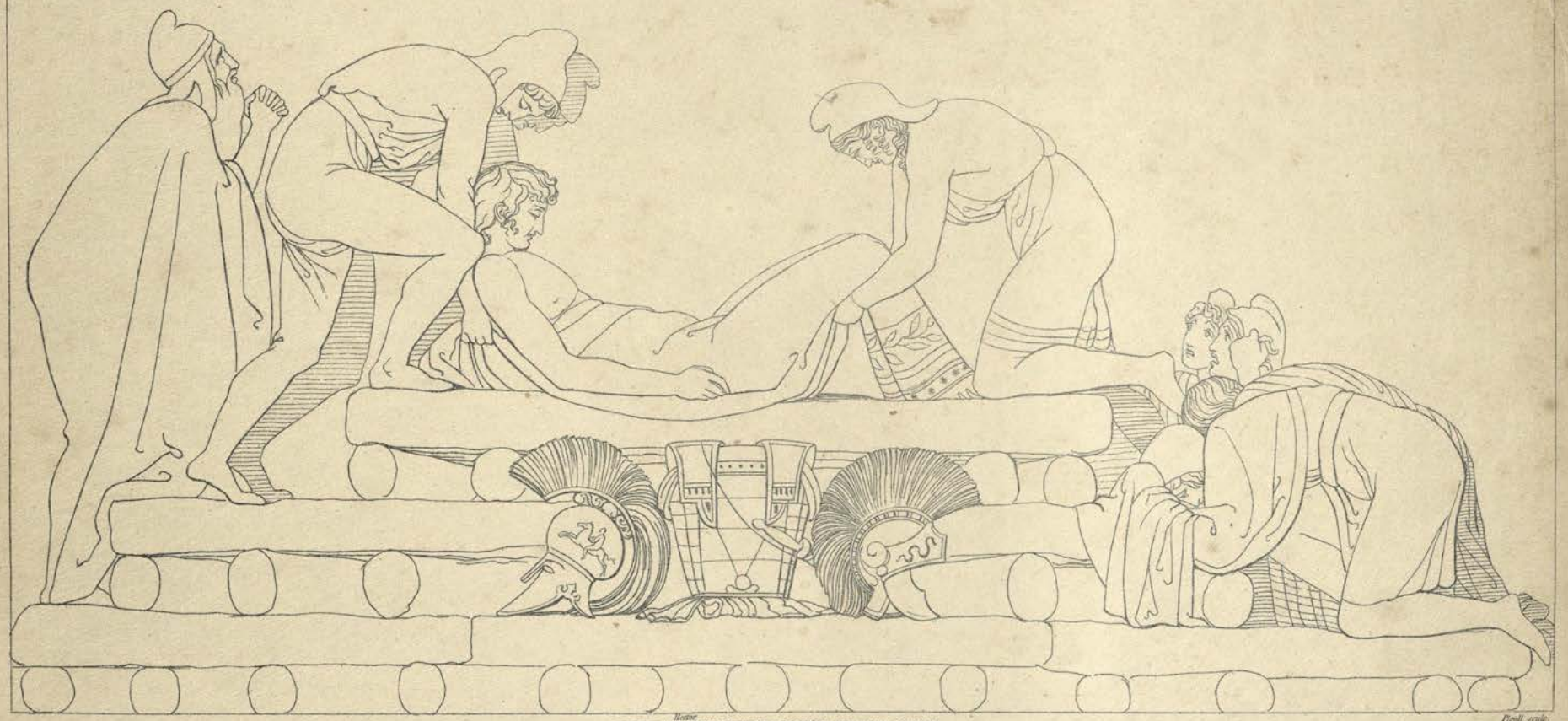
Iris Priam Pirolli sculp.

BEFORE THE KING JOVE'S MESSENGER APPEARS.

Popes Homer's Iliad. B. et Line 207.

Plate 39.

THE FUNERAL OF HECTOR.



Hector

FORTH TO THE PILE WAS BORNE THE MAN DIVINE,
AND PLAC'D ALOFT.

Pope's Homer's Iliad B. 24 Line 358.

Pirolli sculp.

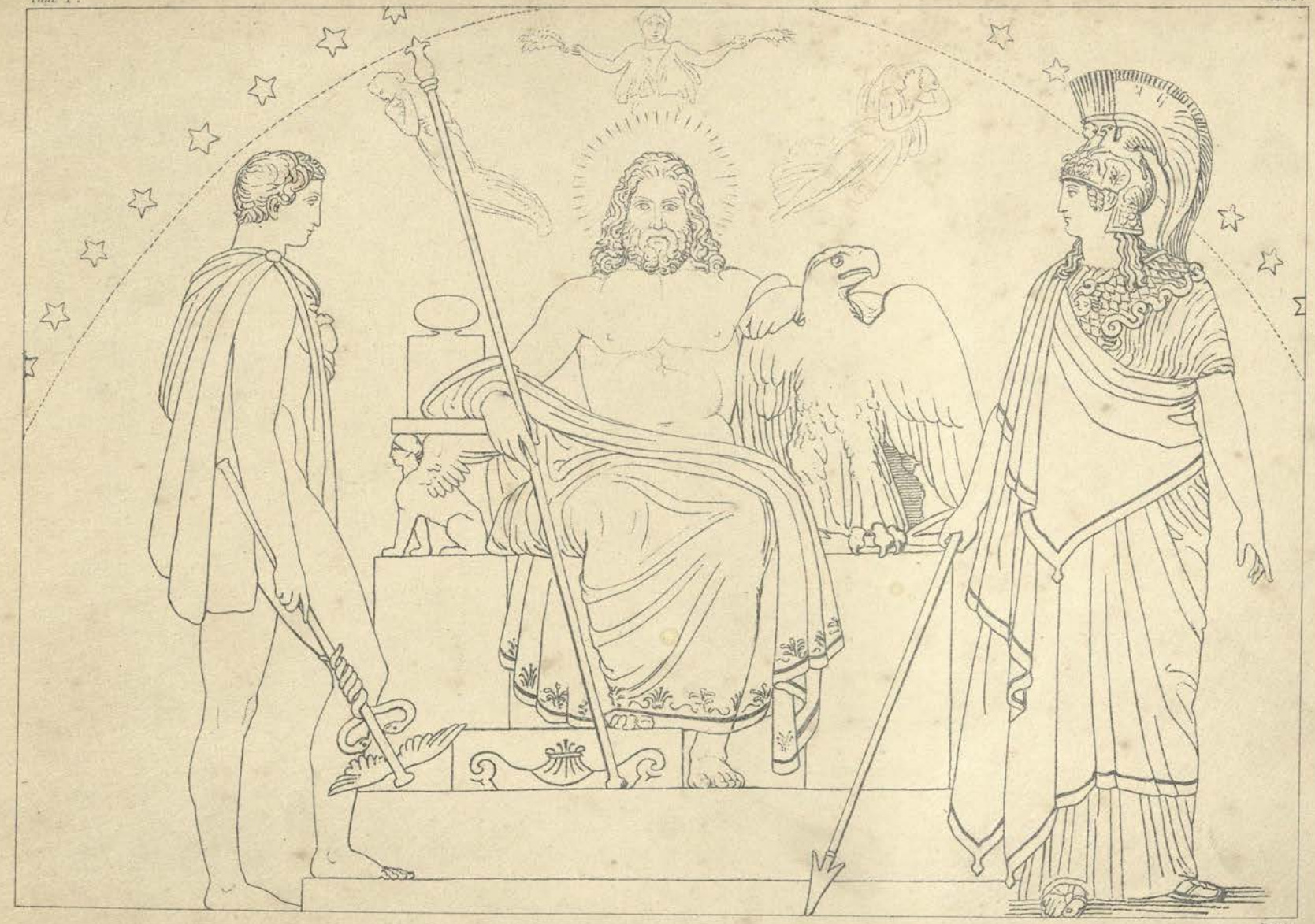
THE
ODYSSEY OF HOMER
ENGRAVED FROM THE COMPOSITIONS
OF IOHN FLAXMAN R·A· SCVLPTOR,
LONDON.

LONDON. SEELEY, JACKSON & HALLIDAY. 54 FLEET STREET.

Plate 1.

COUNCIL OF JUPITER, MINERVA, & MERCURY.

88. 1.



MEANTIME TELEMACHUS, THE BLOOMING HEIR,

OF SEA GIRT ITHACA, DEMANDS MY CARE.

Pope's Homer's Odyssey B. 1. Line 110.

Plate 2.

THE DESCENT OF MINERVA TO ITHACA.

FROM HIGH OLYMPUS FRONE HER FLIGHT SHE BENDS,
AND IN THE REALM OF ITHACA DESCENDS.

Pope's Homers Odyssey B. I. Line 132.

PHEMIUS SINGING TO THE SUITORS.

Telemachus Phemius Suitors

Parker sc.

AT LENGTH COMPOSD HE JOIND THE SUITORS THRONG
HUSHD IN ATTENTION TO THE WARBLED SONG.

Pope's Homer's Odyssey B. 1. Line 420.

PENELOPE SURPRISED BY THE SUITORS

WE SAW, AS UNPERCEIVD WE TOOK OUR STAND,
THE BACKWARD LABOURS OF HER FAITHLESS HAND.

Pope's Homers Odyssey B. 2 Lins 123.

Parker & C.

TELEMACHUS IN SEARCH OF HIS FATHER.

Naygle sc.

TELEMACHUS ALREADY PRESS'T THE SHORE; —

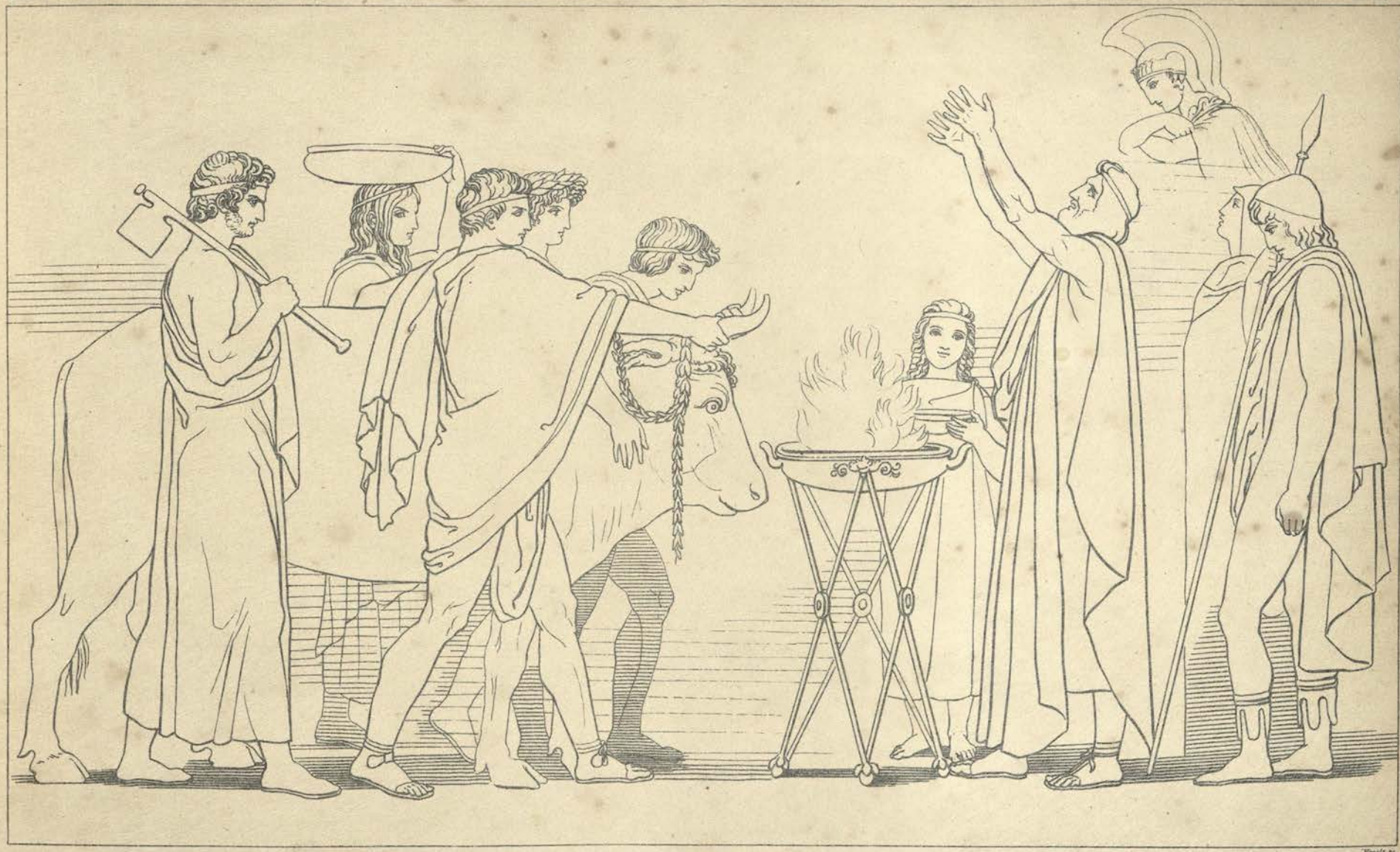
NOT FIRST, — THE POWER OF WISDOM MARCH'D BEFORE.

Pope's Homers Odyssey B.3 Lins 13.

Plate 6.

NESTOR'S SACRIFICE.

3. 445.



Hoppner sc.

THE KING HIMSELF INITIATES TO THE POWR.

Pope's Homer's Odyssey B. 3. Line 564.

PENELOPE'S DREAM.

Parker sc.

CLOSE TO HER HEAD THE PLEASING VISION STANDS,

AND THUS PERFORMS MINERVA'S HIGH COMMANDS.

Pope's Homer's Odyssey B. 4. Line 1030.

MERCURY'S MESSAGE TO CALYPSO.

ROYAL LIBRARY OF THE BOMBAY BRANCH OF THE ASIATIC SOCIETY

GOD OF THE GOLDEN WAND! ON WHAT BEHEST,
ARRIV'ST THOU HERE, AN UNEXPECTED GUEST.

Pope's Homer's Odyssey B. 5. Line 111.

Plate 9.

LEUCOTHEA PRESERVING ULYSSES.

5. 557.

Neagle sc

ALL RADIANT ON THE RAFT THE GODDESS STOOD.

Pope's Homers Odyssey B. 5. Line 429.

Plate w.

NAUSICAA THROWING THE BALL.

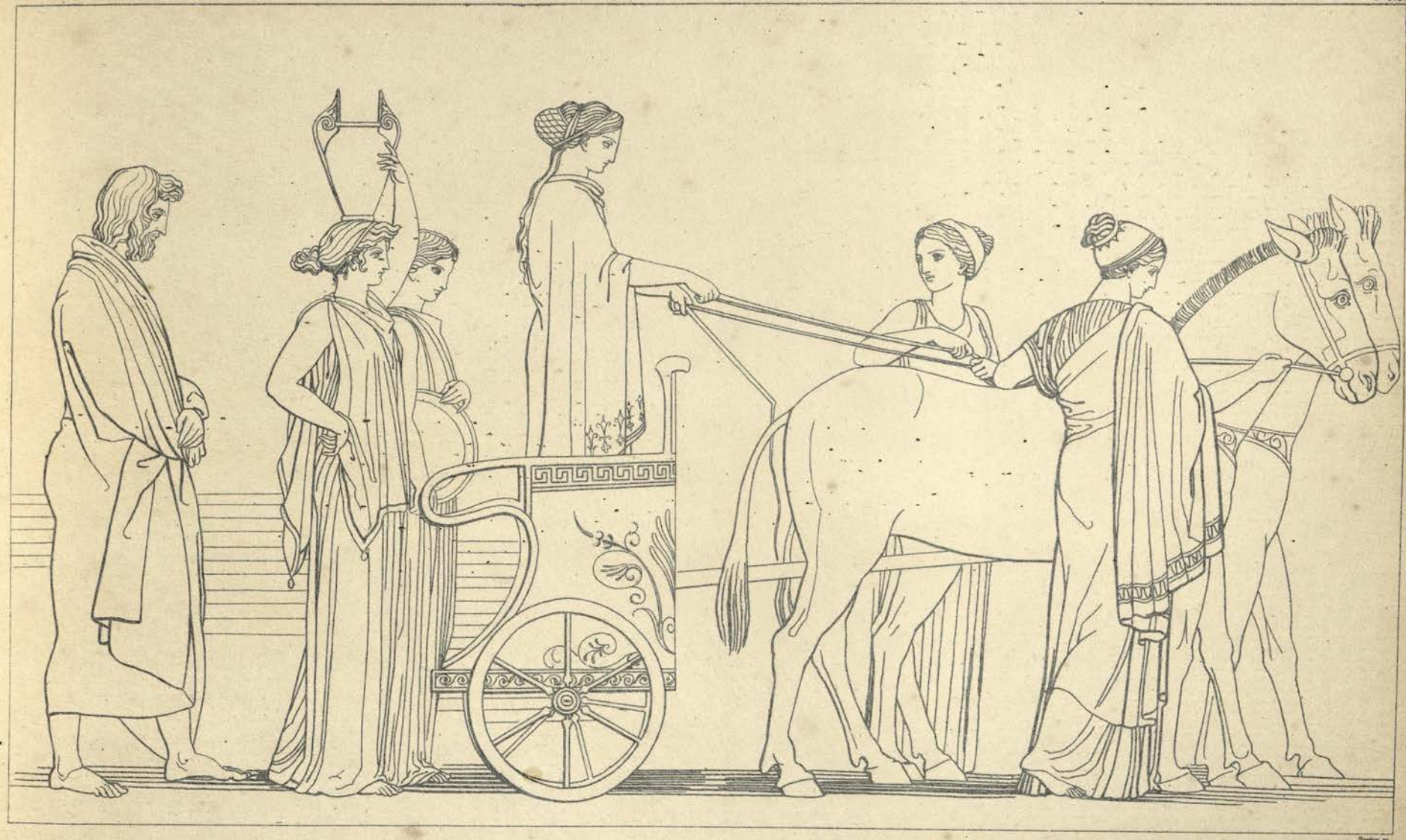
O. n3.

Parker sc.

FORTH FROM HER SNOWY HAND NAUSICAA THREW,
THE VARIOUS BALL, THE BALL ERRONEOUS FLEW.

Pope's Homer's Odyssey B. 6. Line 133.

ULYSSES FOLLOWING THE CAR OF NAUSICAA.



Parker sc.

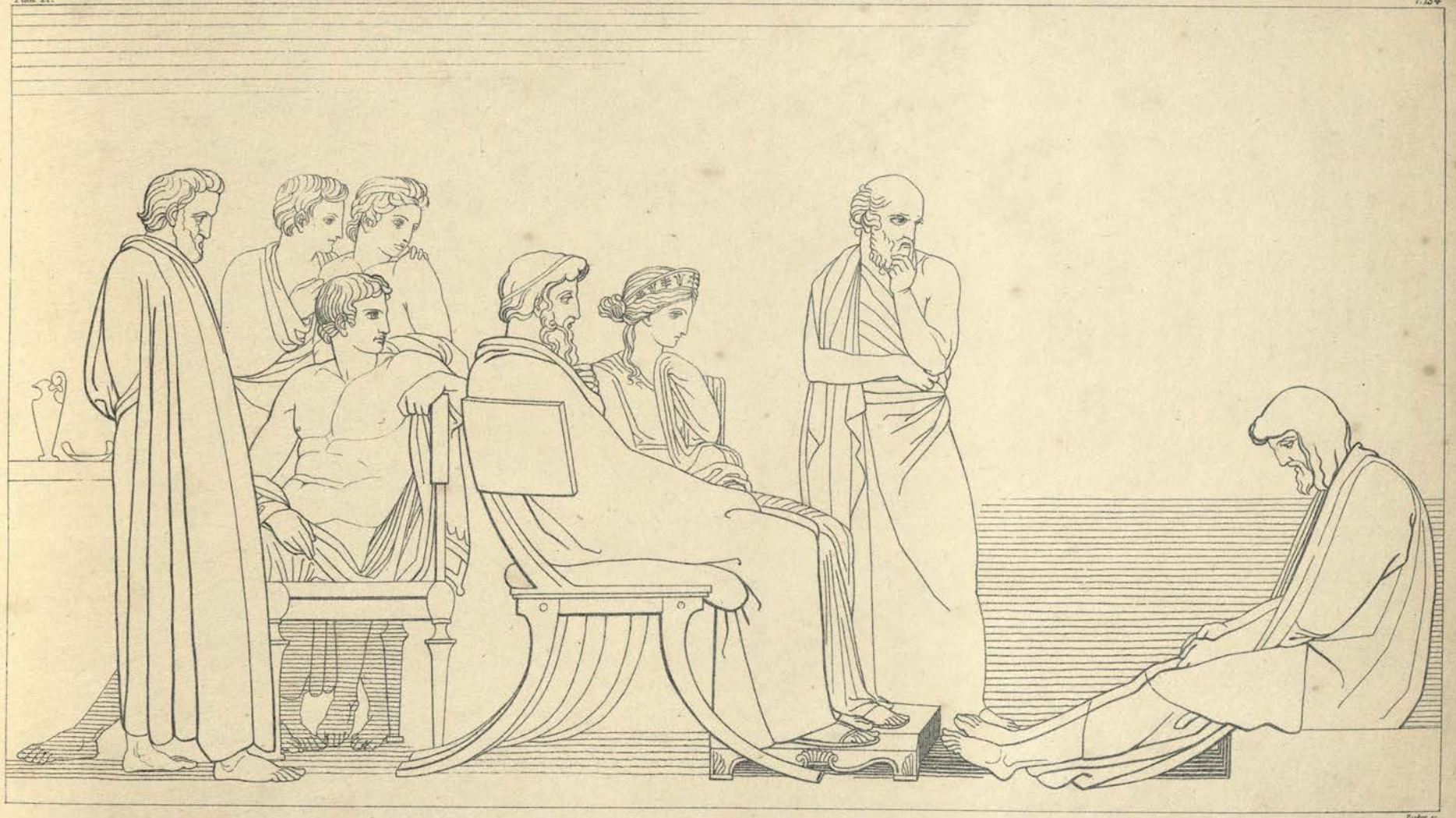
WITH SKILL THE VIRGIN GUIDES TH' EMBROIDERD REIGN,
SLOW ROLLS THE CAR BEFORE TH' ATTENDING TRAIN.

Pope's Homers Odyssey B.6.Line 379.

Plate 12.

ULYSSES ON THE HEARTH PRESENTING HIMSELF TO ALCINOUS & ARETE.

T. 154



Parker sc.

AND HUMBLED IN THE ASHES TOOK HIS PLACE.

SILENCE ENSU'D.

Popes Homers Odyssey B.7 Line 207.

ULYSSES WEEPS AT THE SONG OF DEMODOCUS.

Neagle sc

CONCEAL'D HE GRIEV'D, THE KING OBSERV'D ALONE.

Pope's Homer's Odyssey B. 8. Lines 883.

Plate 24.

ULYSSES GIVING WINE TO POLYPHEMUS.

9·354·

Parker sc.

MORE! GIVE ME MORE HE CRIED, THE BOON BE THINE.
WHOE ER THOU ART THAT BEARST CELESTIAL WINE.

Pope's Homers Odyssey B. 9. Line 419.

Plate 26.

THE KING OF THE LESTRIGENS SEIZING ONE OF THE COMPANIONS OF ULYSSES.

Antiphates

Parker &c.

ONE FOR HIS FOOD THE RAGING GLUTTON SLEW.

Popes Homers Odyssey B.10. Lines 133.

ULYSSES AT THE TABLE OF CIRCE.

WHY SITS ULYSSES SILENT & APART,

SOME HOARD OF GRIEF CLOSE HARBOUR'D AT HIS HEART.

Pope's Homers Odyssey B. 10. Line 445.

Rother sc.

BUT SWARMS OF SPECTRES ROSE FROM DEEPEST HELL,
WITH BLOODLESS VISAGE, AND WITH HIDEOUS YELL,
THEY SCREAM, THEY SHRIEK; SAD GROANS AND DISMAL SOUNDS
STUN MY SCAR'D EARS, AND PIERCE HELL'S UTMOST BOUNDS.

Pope Homers Odyssey Bok Lines 779.

MORNING.

Neagle sc.

HERE THE GAY MORN RESIDES IN RADIENT BOWRS,

HERE KEEPS HER REVELS WITH THE DANCING HOURS.

Pope's Homer's Odyssey B. 12. Line 2.

THE SIRENS.

OUR SWIFT APPROACH THE SIREN QUIRE DESCRIES,

CELESTIAL MUSIC WARBLES FROM THEIR TONGUE.

Pope's Homer's Odyssey B. 12. Line 260.

SCYLLA.

Naught sc.

WHEN LO! FIERCE SCYLLA STOOP'D TO SEIZE HER PREY,
STRETCH'D HER DIRE JAWS, & SWEPT SIX MEN AWAY.

Pope's Homer's Odyssey B. 12. Line 294.

Plate 12.

LAMPETIA COMPLAINING TO APOLLO

p. 374

MEANTIME LAMPETIA MOUNTS TH' AERIAL WAY,
AND KINDLES INTO RAGE THE GOD OF DAY.

Pope Homers Odyssey Book I line 443

ULYSSES ASLEEP LAID ON HIS OWN COAST BY THE PHÆACIAN SAILORS.

145

Parker sc.

AND GENTLY PLAC'D HIM ON THE ROCKY SHORE.

Popes Homers Odyssey B.13.Line 137.

ULYSSES CONVERSING WITH EUMÆUS.

ENOUGH OF WOES ALREADY HAVE I KNOWN.

Pope's Homer's Odyssey B. 14. Line 45.

APOLLO & DIANA DISCHARGING THEIR ARROWS.

Nagle sc

THEY BEND THE SILVER BOW WITH TENDER SKILL,
AND, VOID OF PAIN, THE SILENT ARROWS KILL.

Popes Homers Odyssey B. 15. Line 450.

MINERVA RESTORING ULYSSES TO HIS OWN SHAPE.

SHE SAID, & O'ER HIM WAVES HER WAND OF GOLD.

Pope's Homer's Odyssey B.16 Line 186.

ULYSSES & HIS DOG.

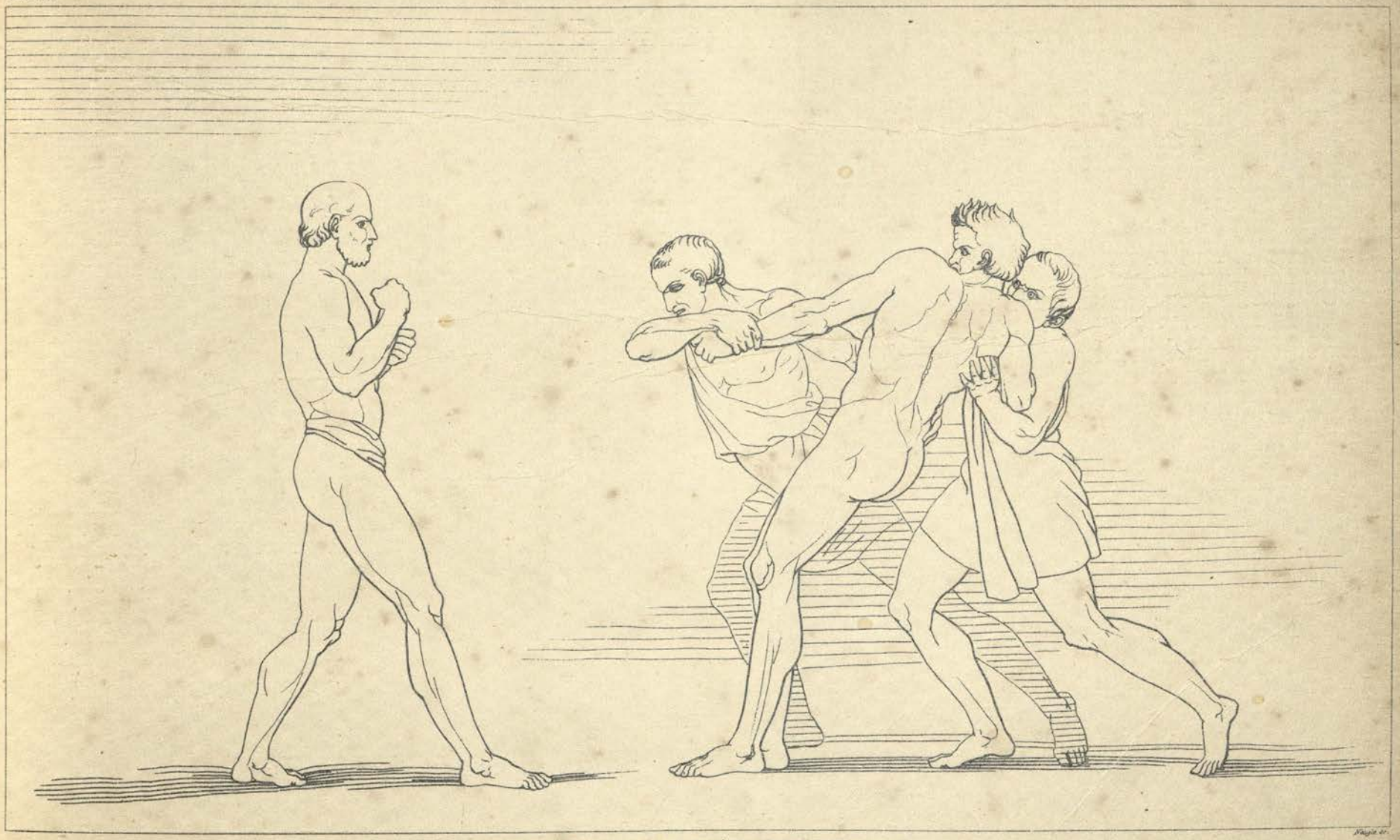
TAKES A LAST LOOK, & HAVING SEEN HIM DIES,

SO CLOSD FOR EVER FAITHFUL ARGUS EYES.

Pope's Homer's Odyssey B 17. Line 399.

Plate 27.

ULYSSES PREPARING TO FIGHT WITH IRUS.



THEN PALE WITH FEARS, & SICKNING WITH THE SIGHT,
THEY DRAGG'D TH' UNWILLING IRUS TO THE FIGHT.

Pope's Homers Odyssey B. 18. Line 66.

EURYCLEA DISCOVERS ULYSSES.

Porter sc.

DEEP OE'R HIS KNEE INSEAM'D, REMAIN'D THE SCAR:
WHICH NOTED TOKEN OF THE WOODLAND WAR
WHEN EURYCLEA FOUND, TH' ABLUTION CEAS'D.

Popes Homers Odyssey B.19 Line 544.

Plate 29

THE HARPIES GOING TO SEIZE THE DAUGHTERS OF PANDARUS.

20. 77.

Parker sc.

WING'D HARPIES SNATCH'D TH' UNGUARDED CHARGE AWAY.

Pope's Homers Odyssey B. 20. Line 92.

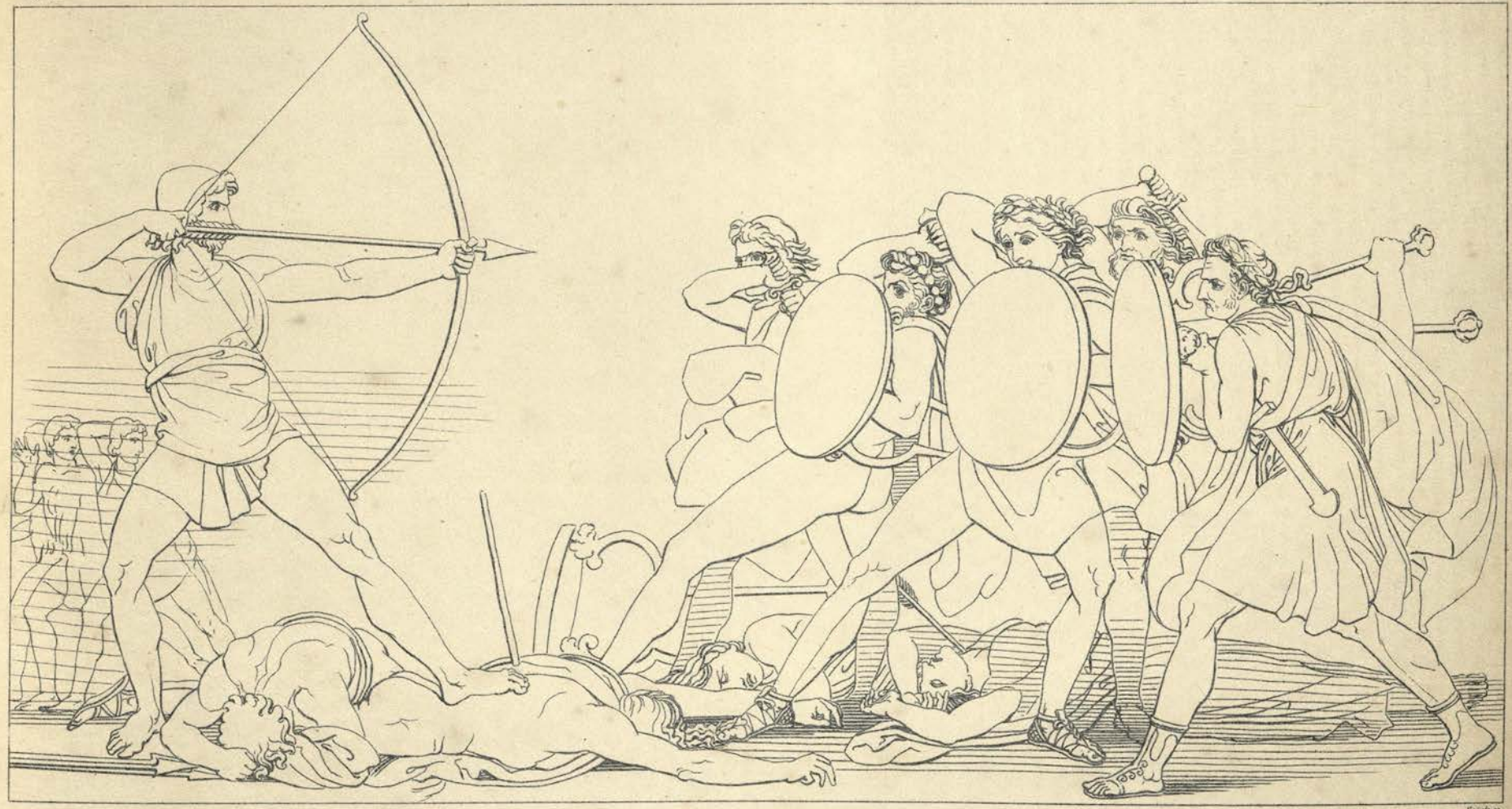
PENELOPE CARRYING THE BOW OF ULYSSES TO THE SUITORS.

Neagle sc

TO THE PROUD SUITORS BEARS IN PENSIVE STATE
TH' UNBENDED BOW. AND ARROWS WING'D WITH FATE.

Popes Homers Odyssey B. 21 Line 61

ULYSSES KILLING THE SUITORS.



HASTE & RETURN, ULYSSES MADE REPLY,
WHILE YET TH' AUXILIAR SHAFTS THIS HAND SUPPLY.

Pope's Homers Odyssey B. 22. Line 122.

THE MEETING OF ULYSSES & PENELOPE.

AT LENGTH RECOVRING, TO HIS ARMS SHE FLEW.

Pope's Homers Odyssey B 23 Line 213.

Plate 53.

MERCURY CONDUCTING THE SOULS OF THE SUITORS TO THE INFERNAL REGIONS.

CYLLENIUS NOW TO PLUTO'S DREARY REIGN
CONVEYS THE DEAD, A LAMENTABLE TRAIN.

Icarius Father of Penelope. *Penelope.* *Ulysses.* *Parker sc.*

ULYSSES DEPARTING FROM LACEDÆMON FOR ITHACA, WITH HIS BRIDE PENELOPE, HER FATHER ICARIUS FOLLOWED THE CAR INTREATING HIS DAUGHTER NOT TO LEAVE HIM, ULYSSES OFFERED HER THE CHOICE OF RETURNING WITH HER FATHER OR GOING WITH HIM. SHE ANSWERED NOTHING BUT COVERED HER FACE WITH HER VEIL.

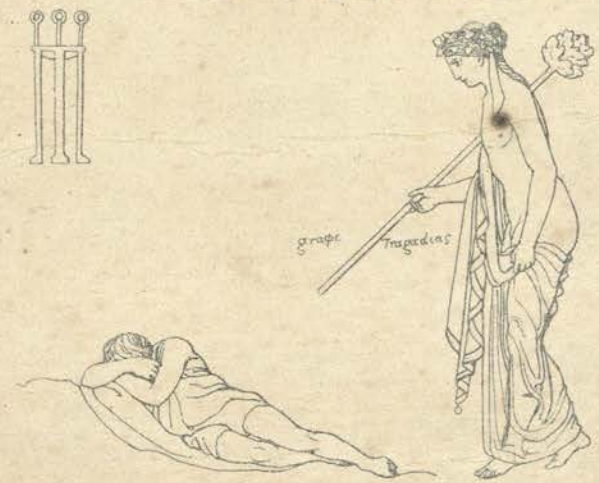
Pausanias in Laconia.

COMPOSITIONS FROM THE TRAGEDIES OF ÆSCHYLUS,

DESIGNED BY JOHN FLAXMAN,

ENGRAVED BY THOMAS PIROLI,

AND FRANK HOWARD.



LONDON. SEELEY, JACKSON & HALLIDAY. 54 FLEET STREET.

COMPOSITIONS FROM THE TRAGEDIES OF ÆSCHYLVS

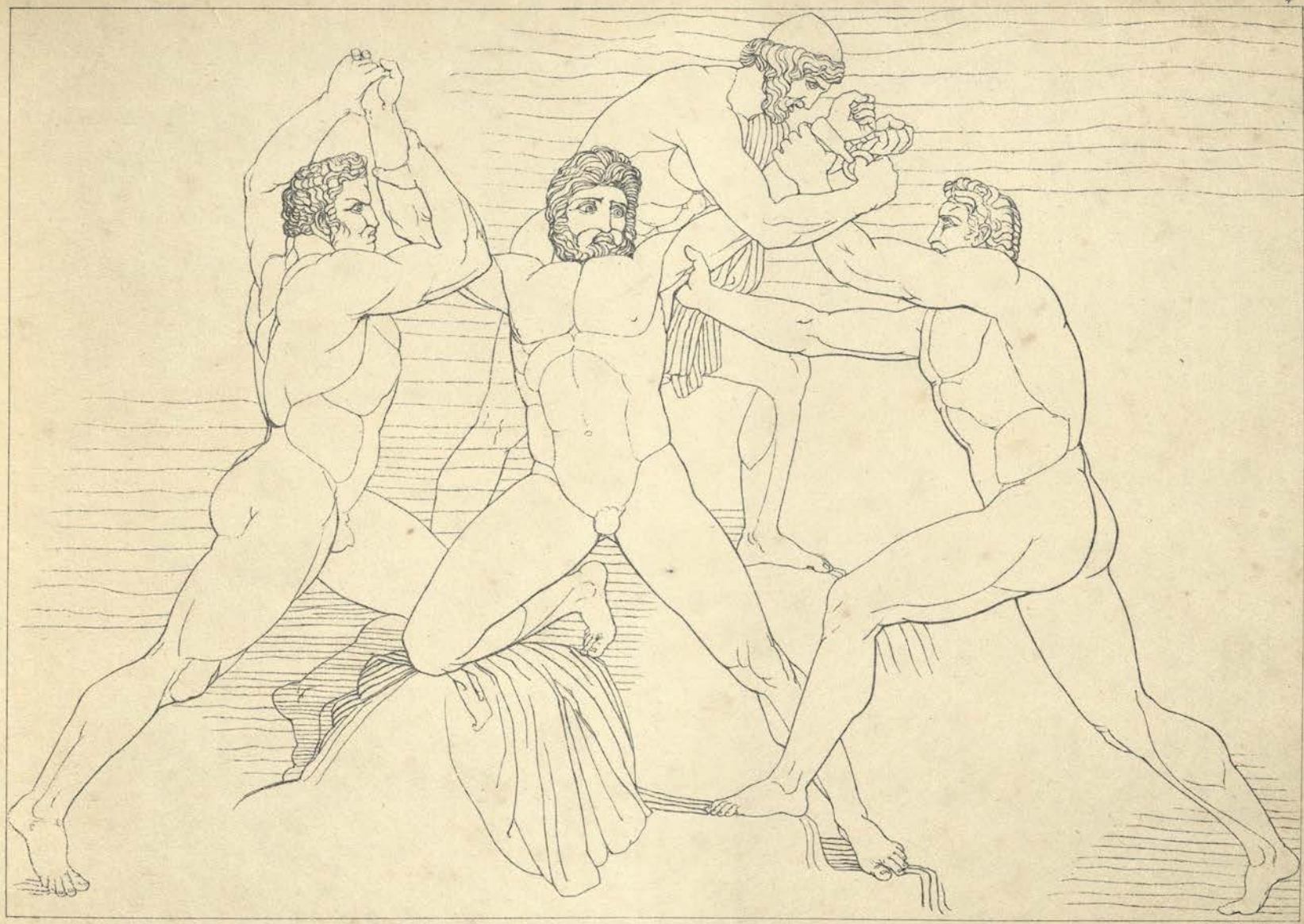
DESIGNED BY IOHN FLAXMAN

ENGRAVED BY THOMAS PIROLI

LONDON. SEELEY, JACKSON & HALLIDAY. 54 FLEET STREET.

Force Prometheus Vulcan Strength

Strength. Bind them around his hands: with all thy force
Prometheus Chain'd.



F. Howard Sculp.

Strength.—Strike, nail them fast, drive them into the rock.

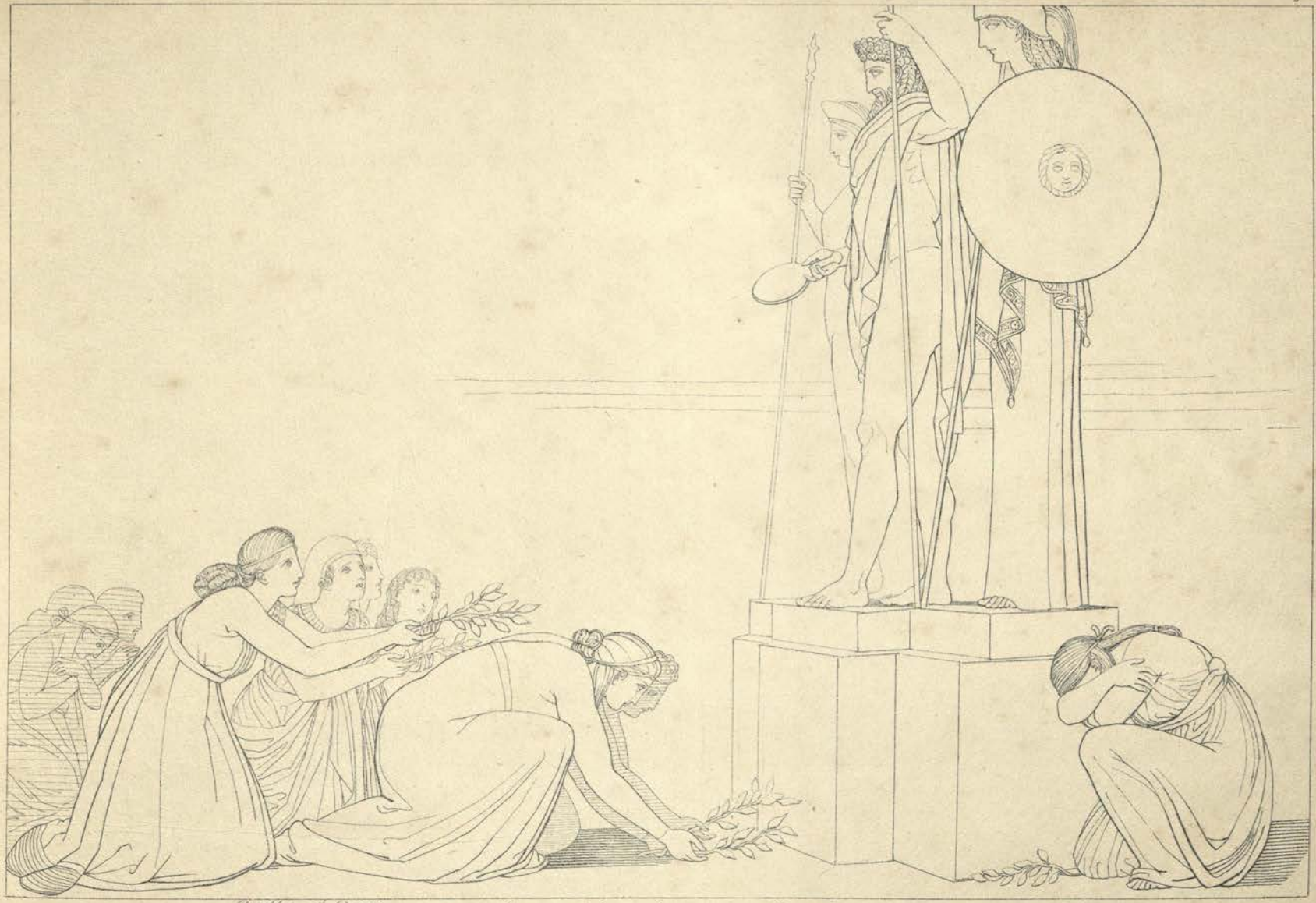
Prometheus Chain'd.

Nymphs of the Ocean.
Prometheus ——— The Air
Pants to the soft beat of light-moving wings.
Prometheus Chain'd.

Far distant, thro' the vast expanse of air
To thee, Prometheus, on this Swift wing'd steed,
Whose neck unrein'd obeys my will, I come,
Prometheus Chain'd.

Still, when retired to rest, air-bodied forms
Visit my slumbers nightly soothing me.
Prometheus Chain'd.

.....th' impetuous storm
Rolls all its terrible fury on my head.
Prometheus Chaind.



Daughters of Danaus

Protector of the suppliant, gracious Jove,
Look with an eye of pity on this train,
Supplicants.

He arms each god for punishment
And from his high and holy throne,
Sends all his direful judgments down.
The Suppliants.

F. Howard, Sculpt.

Danaus ..... best sit together, virgins,
Around this altar, sacred to the Gods
Presiding o'er the games:
Supplicants.

Again I raise the mournful cry,
They come, they come, the haughty foes
The Supplicants.

Herald

Pelasgus. Whence these outrageous deeds ? Chorus

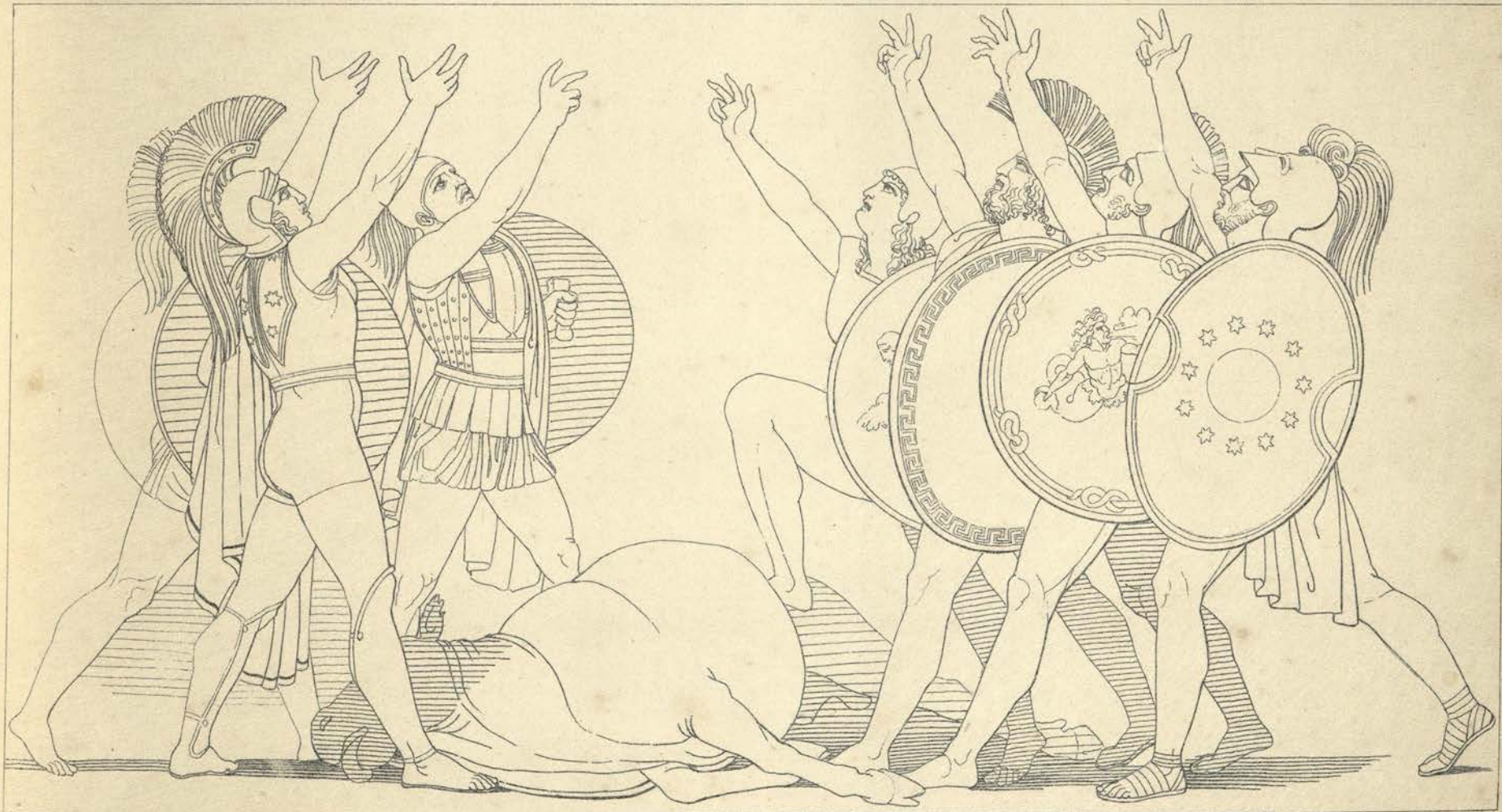
Supplicants.

Pelasgus

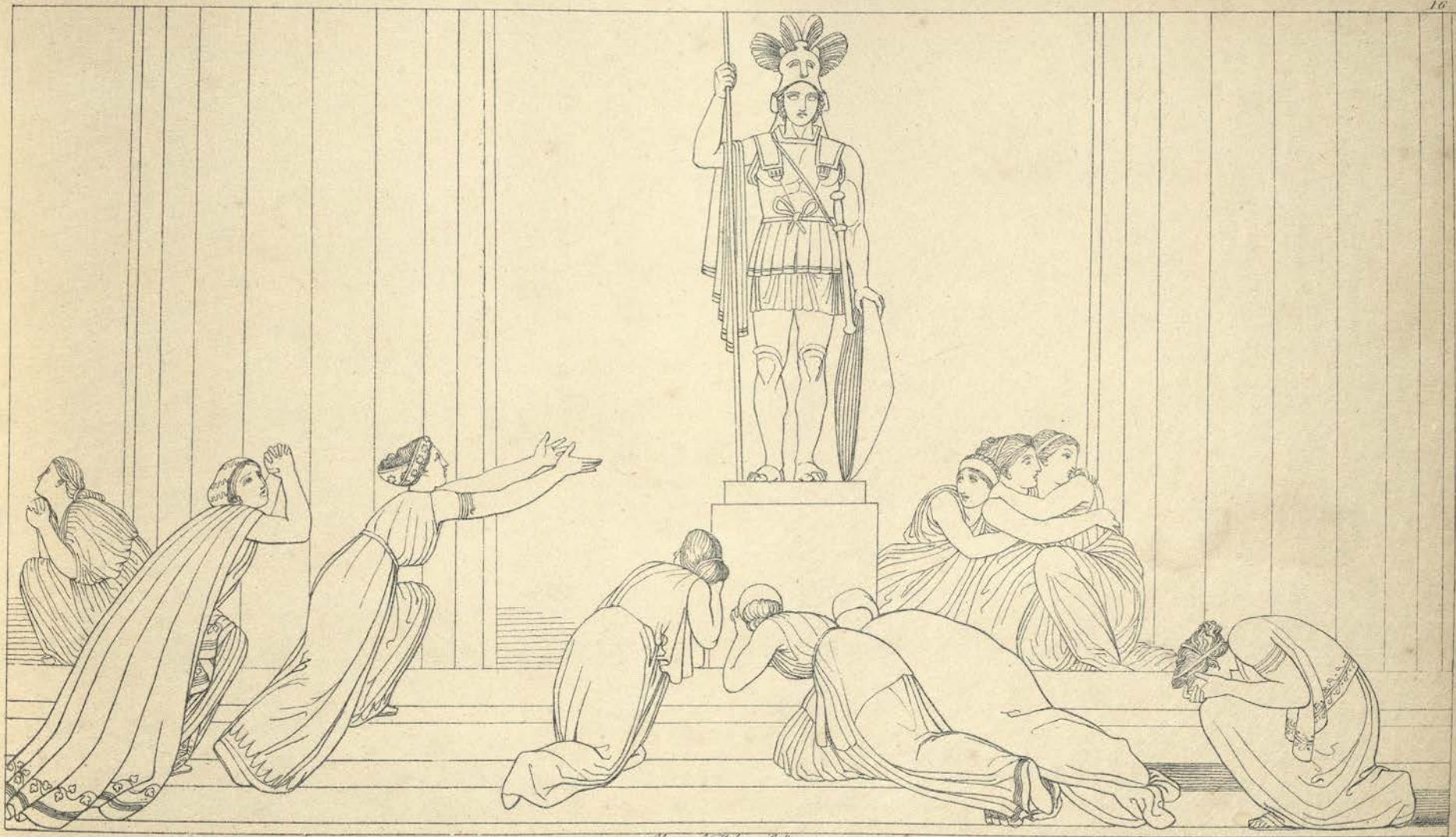
Venus

Harmony

Round thee, wherever thou lead'st the way,
Joyfull the frolic Cupids rove;
Supplicants.



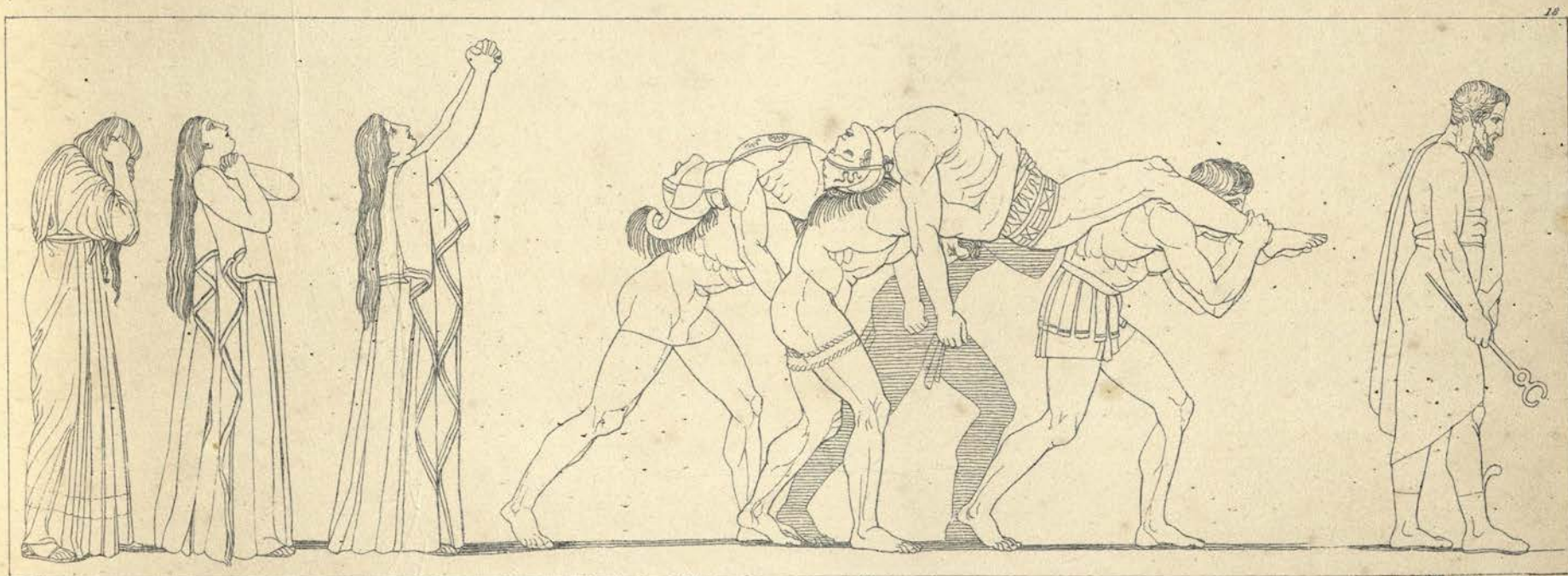
Seven valiant chiefs
.....
Slew on the black-orb'd shield the victim bull,
And dipping in the gore their furious hands,
In solemn oath attest the God of war,
Seven Chiefs Against Thebes.



Chorus of Theban Ladies

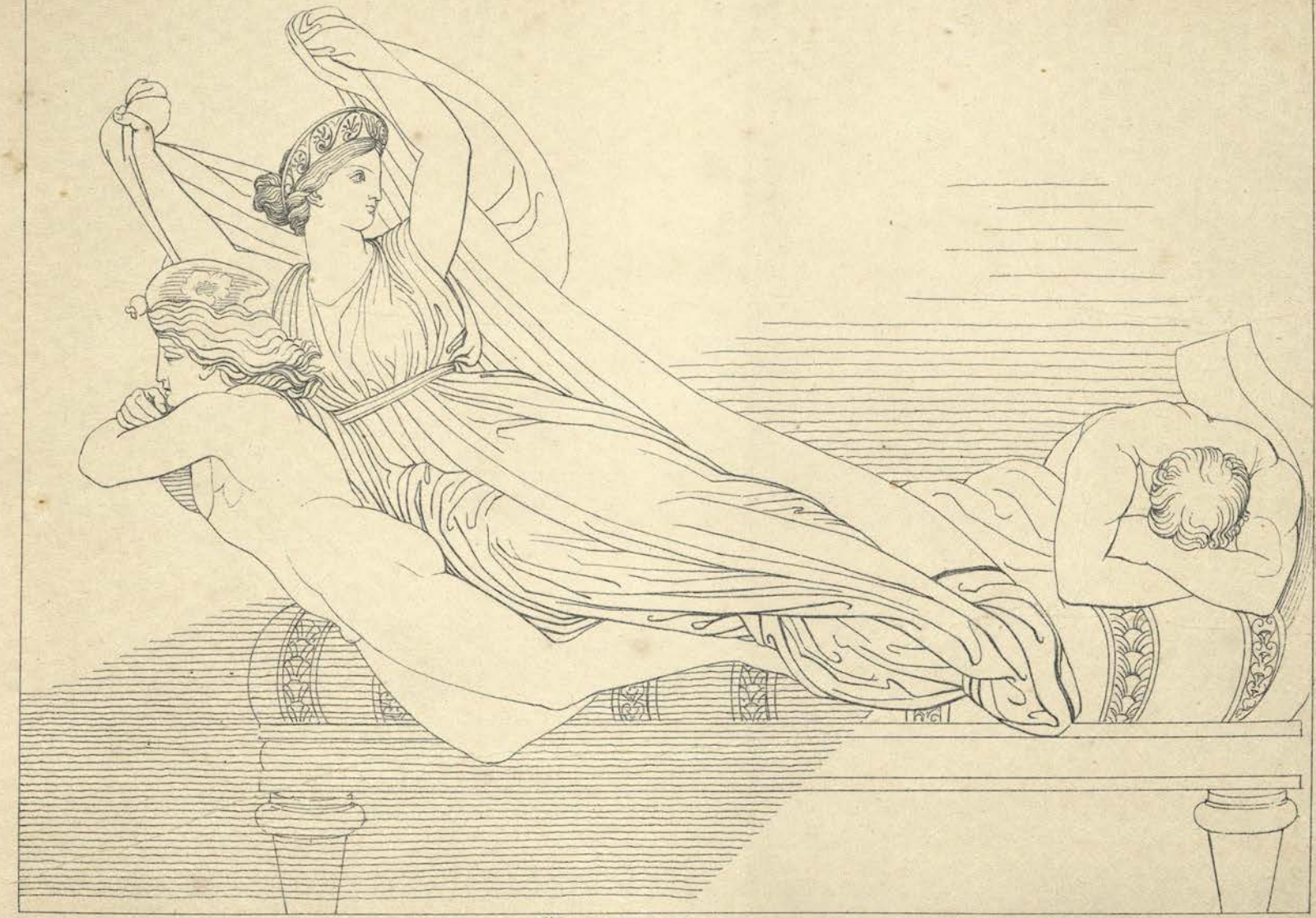
Look down, Look down;
O save thine own;
Nor leave us to the foe a prey:
Seven Chiefs against Thebes.

Royal Apollo, took his awefull stand,
Repaying on the race of Œdipus
The ill-advis'd transgression of old Laius.
Seven Chiefs against Thebes.



Polynices Eteocles
With what a ruthless and destructive rage
The Furies hurl their vengefull shafts around,
And devastate the house of Oedipus!
Seven Chiefs against Thebes

Sound high the strain, th'according notes prolong,
Till Conquest listens to the rapture'd song.
Agamemnon.



Vision of Helen

" . his eager arms
"The fleeting form beguiles,
"On sleep's quick pinions passing" light
Agamemnon.

Agamemnon Cassandra Chorus

My royal lord, by whose victorious hand
The tow'rs of Troy are fall'n, ...
Agamemnon.

Chorus

Clytemnestra

My king, my royal lord, what words can show
My grief.....

Agamemnon.

Chorus

Orestes. *To thee these crisped locks,*
in the anguish of my soul,
I now devote. *Choephoræ.*

F. Howard, sculp.

Electra Orestes they bring Chorus of Trojan Dames

Oblations

Choephorae

Pylades Orestes Electra

Orestes This tissue, view it
Choephoræ.

Behold the proud oppressors of my country
Choephorae

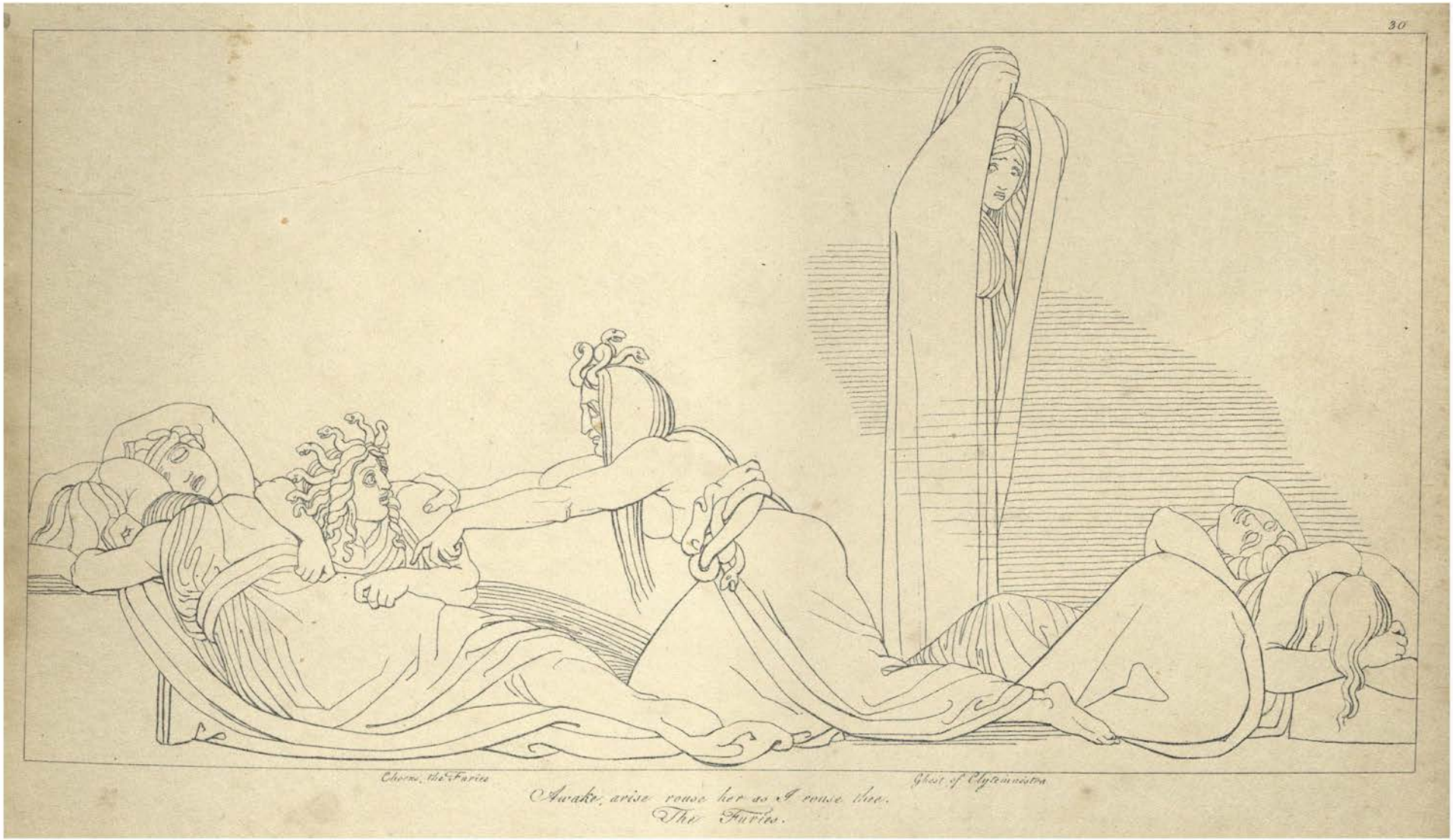
Orestes Furies

Look, look!
Distraction's in the sight: I fly, I fly.
Choephoræ.

. . . . . to Phœbus at his birth
Rich gifts, in honour of the day, she brought.
Furies.

Orestes

Apollo
Orestes 'Tis not unknown to thee, royal Apollo,
That I have done no deed of base injustice:
The Furies



Chorus. the Furies

Ghost of Clytemnestra

Awake, arise rouse her as I rouse thee.

The Furies.

When, mantled in these sable-shaded stoles,
With blood-besprinkled feet we urge the chace,
Sinks darkling to th' infernal shades
Furies.

Go to those sacred flames, they will conduct you.
The Furies.

The morn all beauteous to behold,
Drawn by white steeds bounds o'er th' enlighten'd earth:
The Persians.

Atossa ..... down ing son
Fell from the seat .....
The Persians.

Persians

Whilst broken rocks whirl'd with tempestuous forces
And storms of arrows crush'd them; .....
The Persians.

And Asia sinking on her knee,
Oppress'd with grief oppress'd, bends to the earth
The Persians

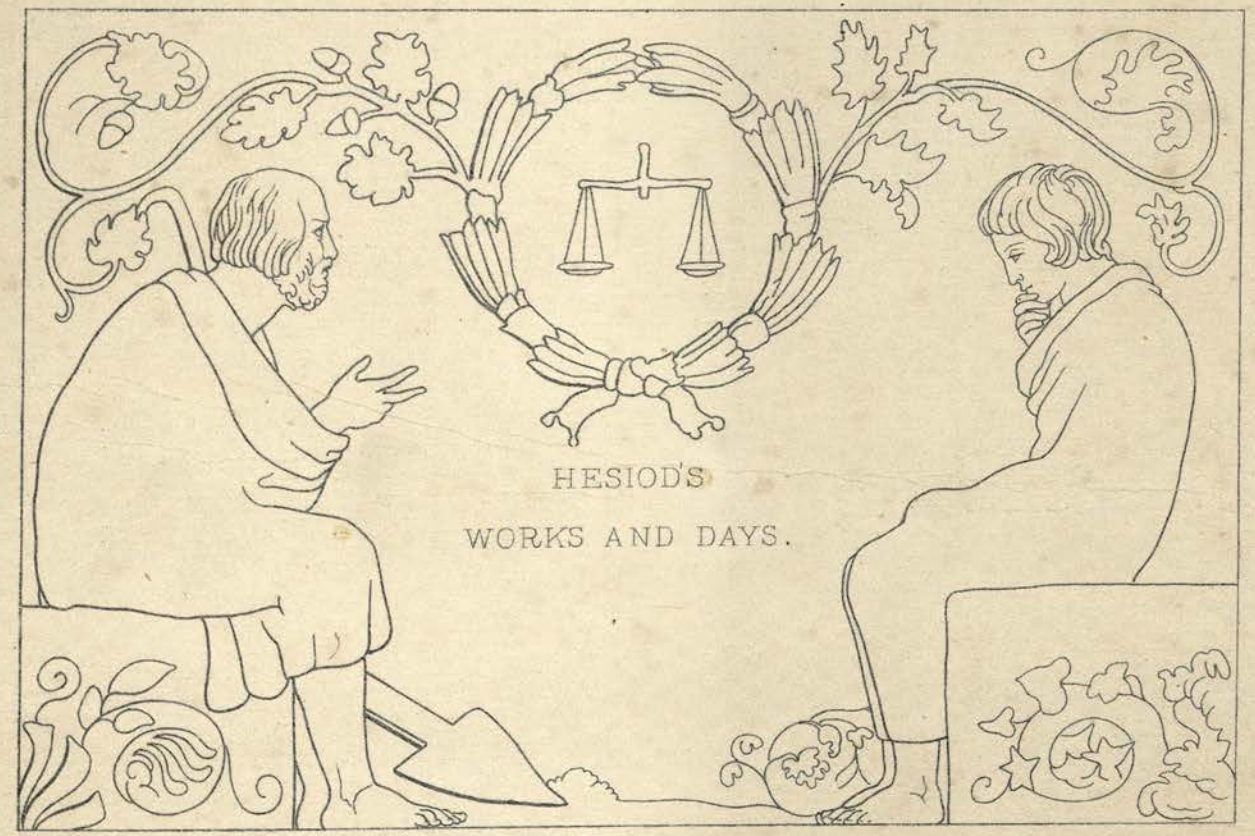
COMPOSITIONS FROM THE WORKS, DAYS, AND THEOGONY OF HESIOD.

DESIGNED BY JOHN FLAXMAN R.A. P.S.

ENGRAVED BY MADE SOYER.

LONDON, SEELEY, JACKSON & HALLIDAY, 54, FLEET STREET.

HESIOD ADMONISHING PERSES.



DEEP LET MY WORDS OH PERSES! GRAVEN BE
HEAR JUSTICE, AND RENOUNCE THE OPPRESSOR'S PLEA

PANDORA GIFTED.

BADE HERMES LAST ENDUE WITH CRAFT REFINED.

1. 97. Works & Days Ellana Hesiod.

ADORED PERSUASION AND THE GRACES YOUNG,
HER SLENDER LIMBS WITH GOLDEN JEWELS HUNG.

Works & Days. Elton's Hesiod. l. 103.

PANDORA SHEWN TO THE GODS.

ON MEN AND GOD IN THAT SAME MOMENT SEIZED
THE RAVISHMENT OF WONDER WHEN THEY SAW

1783 Theogony Eltons Hesiod.

PANDORA BROUGHT TO EARTH.

6. E.85.

HE BADE HEAVENS' MESSENGER CONVEY THRO' AIR
TO EPIMETHEUS HANDS.

Elcona Hesiod Works.

BUT HE RECEIVED

PANDORA OPENING THE VASE.

SHE LIFTS THE LID._ SHE SCATTERS ILLS IN AIR.

Hesiod. Works & Days. l. 132.

GOLDEN AGE

AN AGE OF GOLD

LIKE GODS THEY LIVED WITH CALM UNTROUBLED MIND

Works & Days Elton's Hesiod. 1.151

EARTH WANDERING DÆMONS THEY THEIR CHARGE BEGAN,
THE MINISTERS OF GOOD, AND GUARDS OF MAN.

l. 165. Works and Days. Ellenis Hesiod.

NOR WOULD THEY SERVE THE GODS

Elton's Hesiod Works

E. b. 152. E.

THEY BY EACH OTHER'S HANDS INGLORIOUS FELL,
IN FREEZING DARKNESS PLUNGED, THE HOUSE OF HELL.

MODESTY AND JUSTICE RETURNING TO HEAVEN.

13

E 197.

JUSTICE AND MODESTY FROM MORTALS DRIVEN

[illegible] FAMILY OF HEAVEN.

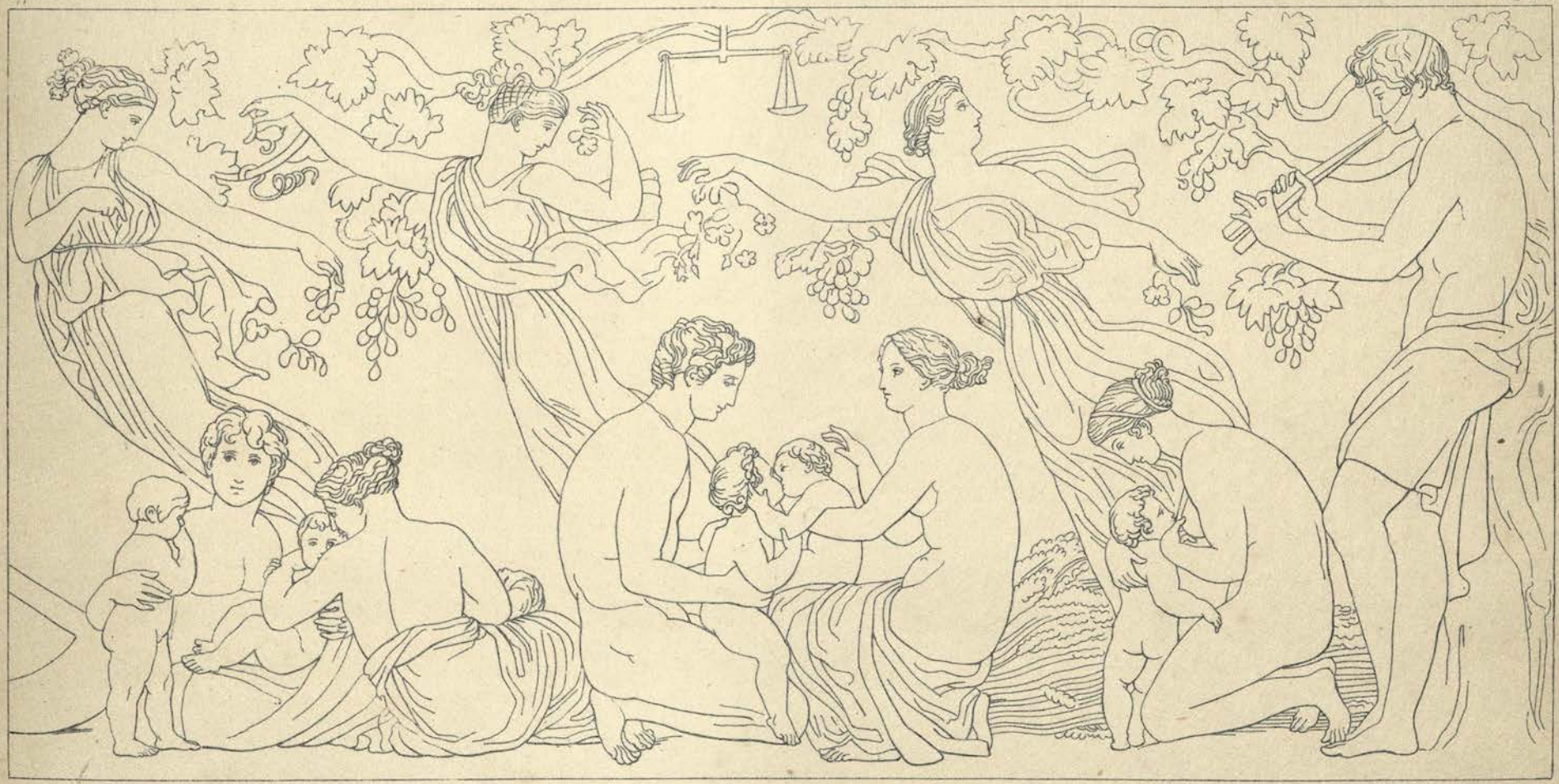
FOR SPOIL THEY WAIT.
AND LAY THEIR MUTUAL CITIES DESOLATE.

THEY THRUST PALE JUSTICE FROM THEIR HAUGHTY GATES.

THE EVIL RACE

THE GOD SENDS DOWN HIS ANGRY PLAGUES FROM HIGH
FAMINE AND PESTILENCE; IN HEAPS THEY DIE.

Ellen's Hesiod. Works.



GENIAL PEACE
DWELLS IN THEIR BORDERS AND THEIR YOUTH INCREASE.

Elton's Hesiod. Works.

WHEN, ATLAS BORN, THE PLEAID STARS ARISE.

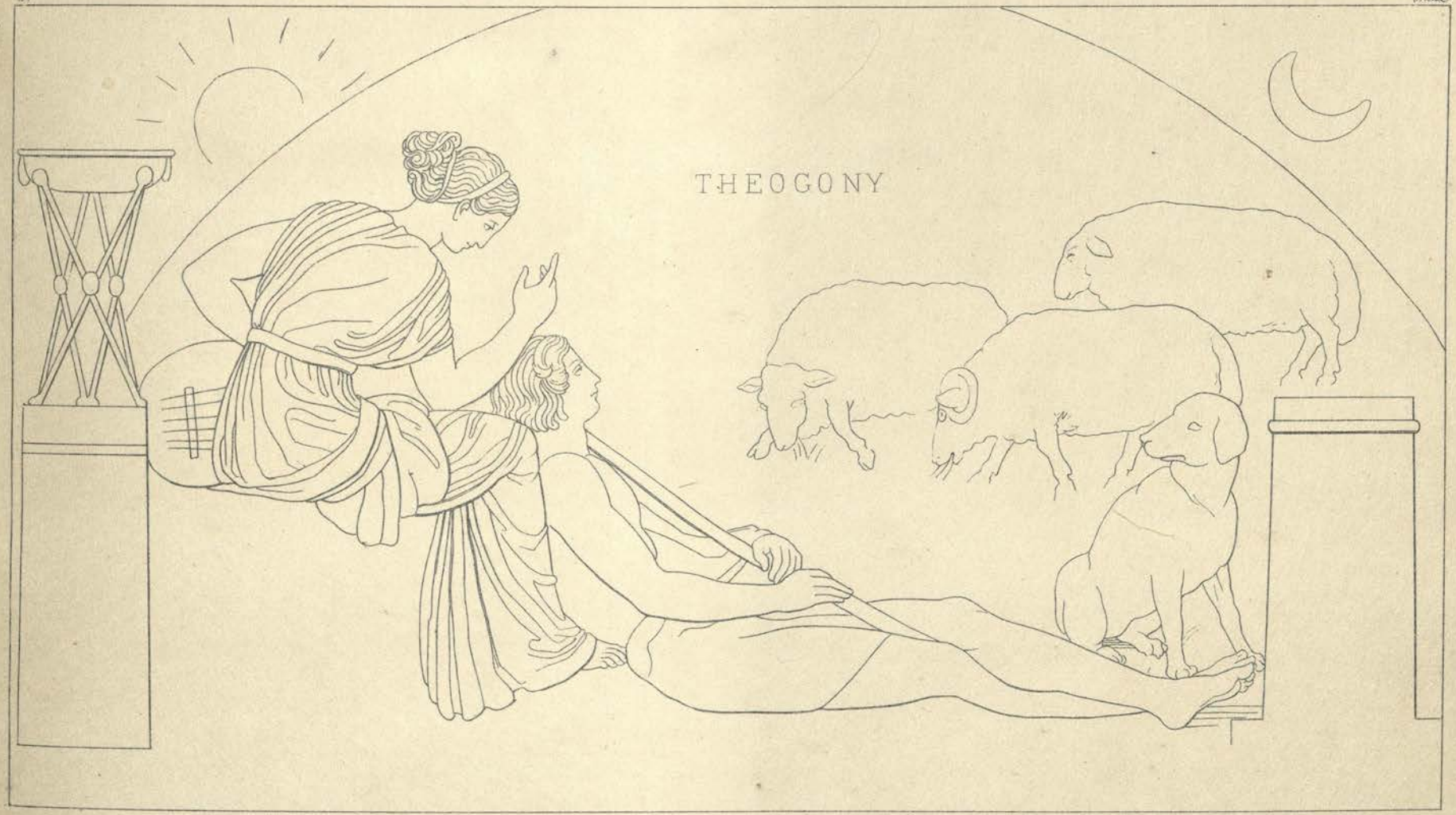
Elton's Hesiod. Works.

AND WHEN THEY SINK BELOW
THE MORN-ILLUMINED WEST, TIS TIME TO PLOUGH

E. L. 827

HE TO WHOSE NOTE THE AUGURIES ARE GIVEN
NO RITE TRANSGRESS'D, AND VOID OF BLAME TO HEAVEN.

Days Elton's Hesiod.



THEY TO HESIOD ERST
HAVE TAUGHT THEIR STATELY SONG:

Elton's Hesiod. Theogony 2.d Edition.

AND GAVE UNTO MY HAND

A ROD OF MARVELOUS GROWTH A LAUREL BOUGH.

JUPITER AND THE MUSES.

23. Θ.36

THEY THE SWEET SPIRIT OF THEIR FATHER JOVE.
DELIGHT IN HEAVEN.

Elton's Hesiod-Theogony.

THEN LOVE MOST BEAUTEOUS OF IMMORTALS ROSE

Elton Hesiod. Theogony

THE WAFTING WAVES
FIRST BORE HER TO CYTHERA'S HEAVENLY COAST.

Theogony Elton's Hesiod. 1265

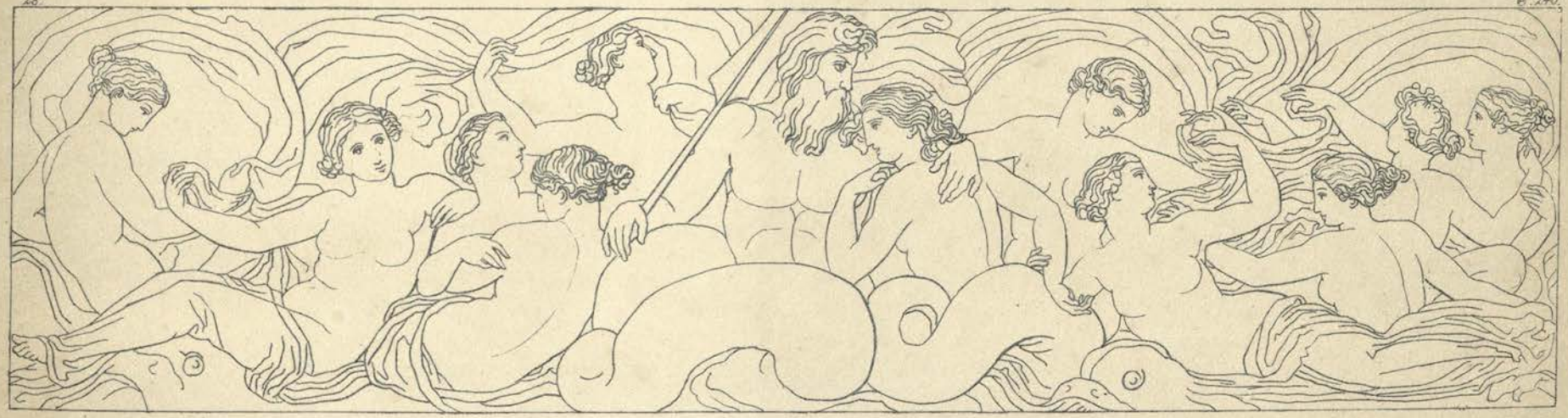
HER APHRODITE GODS AND MORTALS NAME
THE FOAM BORN GODDESS.

Elton's Hesiod. Theogony

HER HONORS THESE
FROM THE BEGINNING.

SEA DIVINITIES.

28 B. 240.

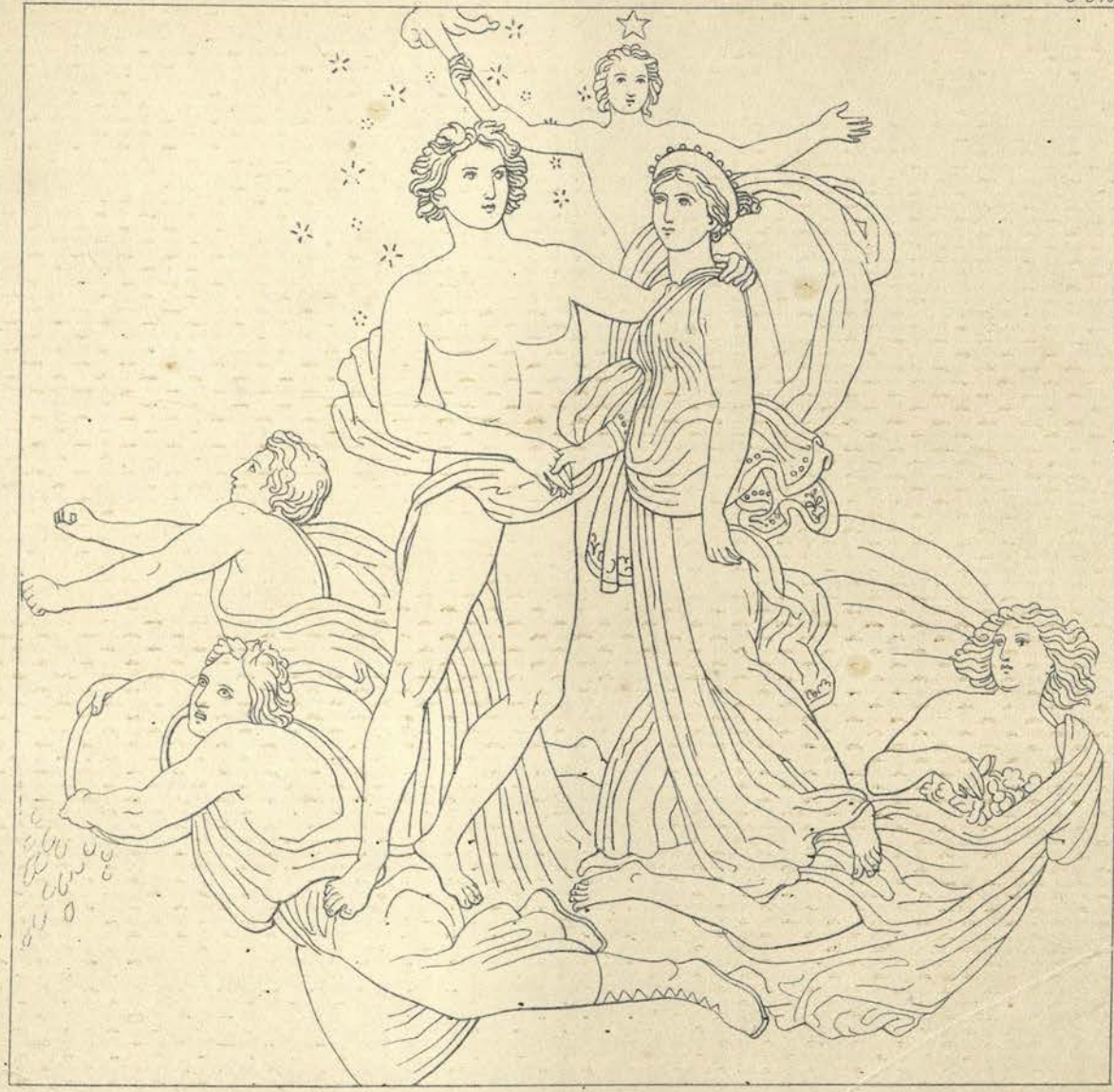


FROM NEREUS AND THE FAIR HAIRED DORIS, NYMPH
OF OCEAN'S PERFECT STREAM, THE LOVELY RACE
OF GODDESS NEREIDS ROSE.

Elton's Hesiod. Theogony.

TYPHAON ECHIDNA GERYON.

ECHIDNA THE UNTAMEABLE OF SOUL.
ABOVE A NYMPH WITH BEAUTY BLOOMING CHEEKS.



THE MORNING TO ASTRÆUS BARE THE WINDS
OF SPIRIT UNTAMED, WEST SOUTH AND NORTH.

Keltoni's Hesiod - Theogony.

SATURN AND HIS CHILDREN.

34

0.459

DID SATURN HUGE DEVOUR.

Elton's Hesiod. Theogony

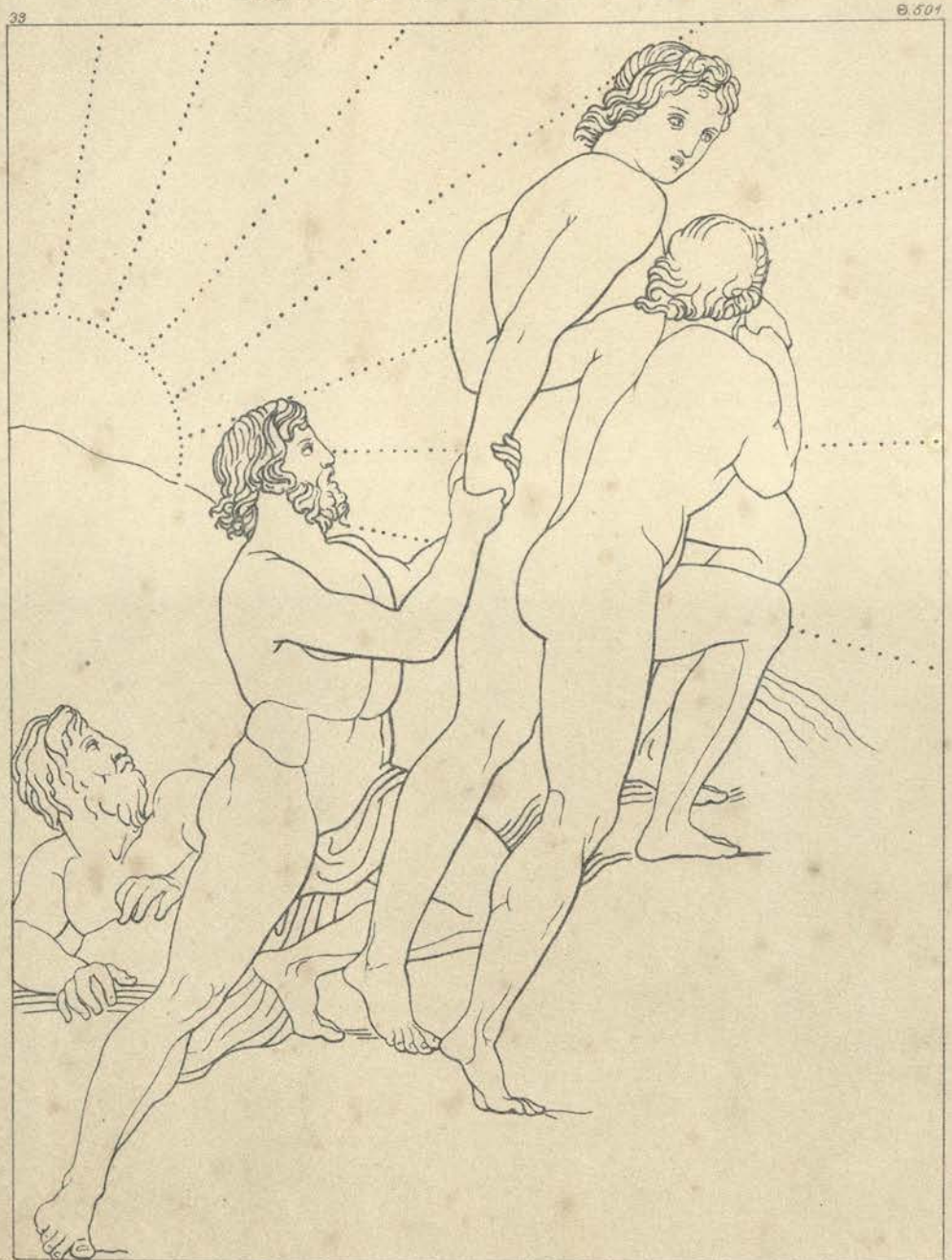
INFANT JUPITER.

VAST EARTH
TOOK TO HERSELF THE MIGHTY BABE.

Elton's Hesiod. - Theogony.

THE BRETHREN OF SATURN DELIVERED.

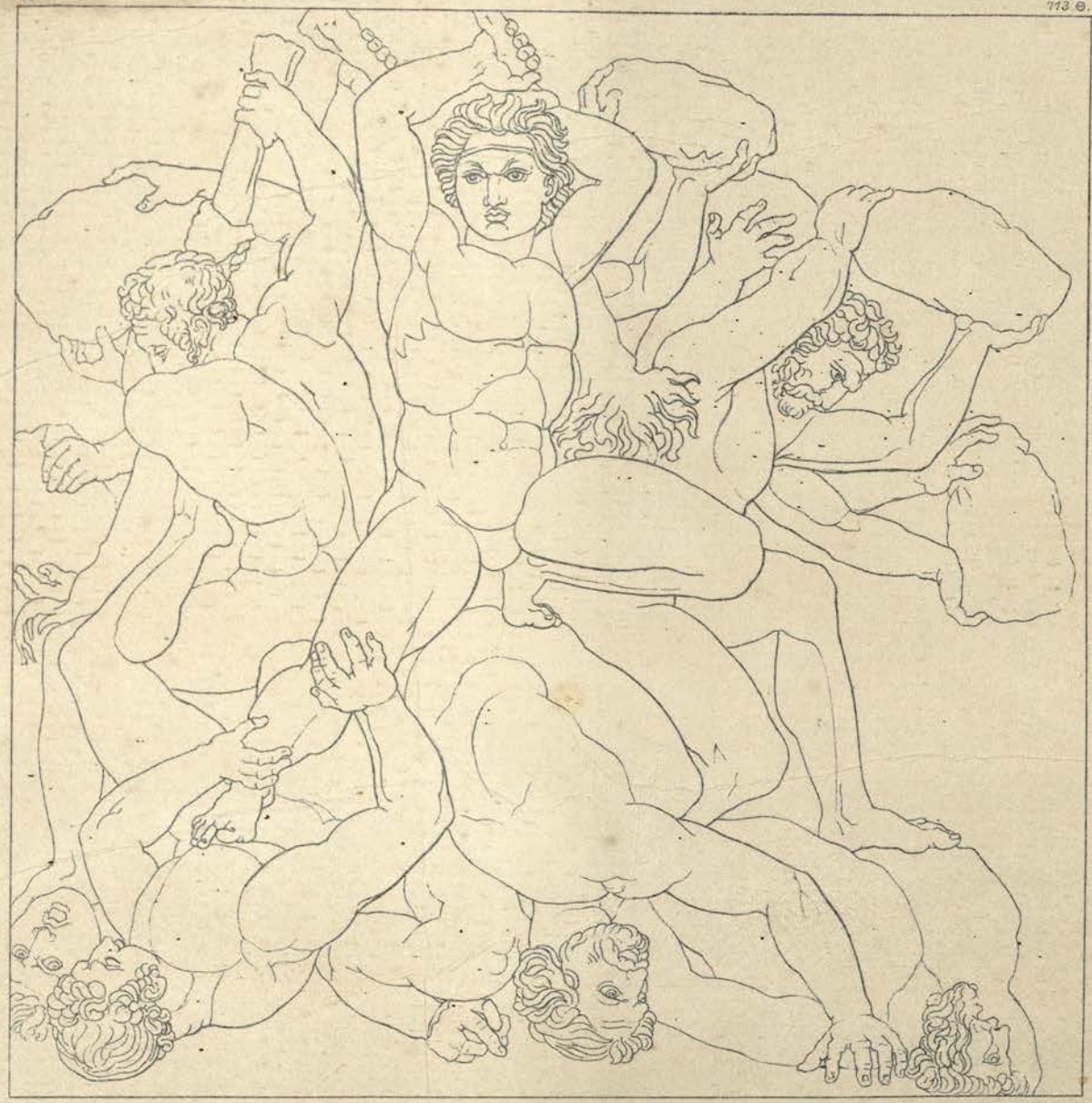
B.501



THE BRETHREN OF HIS FATHER TOO HE LOOSED.

NOR LONGER THEN DID JOVE
WITHHOLD HIS FORCE

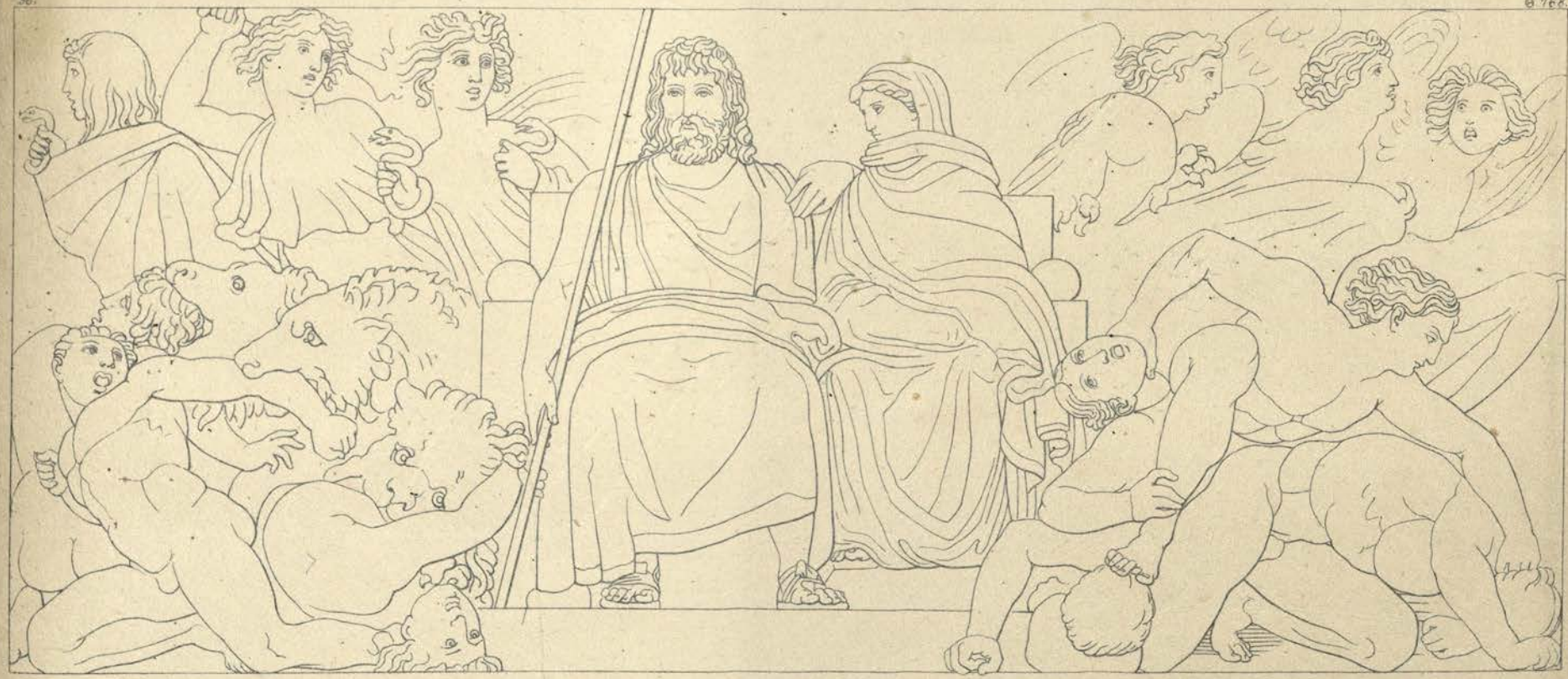
Elton's Hesiod. Theogony.



THE WAR UNSATED GYGES, BRIAREUS
AND COTTUS BITTEREST CONFLICT WAGED.

FURIES CERBERUS PLUTO PROSERPINE HARPIES DEATH

36.



THE HOLLOW SOUNDING PALACES
OF PLUTO STRONG THE SUBTERRANEAN GOD.

Ellen's Hesiod. - Theogony.

JOVE SENDS IRIS DOWN
TO BRING THE GREAT OATH IN A GOLDEN EWER

Elton's Hesiod. Theogony.

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